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TREASURES OF ART

IN

GREAT BRITAIN:

3252

BEING AN ACCOUNT OF THE CHIEF COLLECTIONS OF

PAINTINGS, DRAWINGS, SCULPTURES, ILLUMINATED MSS.,

&c. &c.

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BY DR. WAAGEN,

DIRECTOR OF THE ROYAL GALLERY OF PICTURES, BERLIN.

IN THREE VOLUMES.—VOL. II.

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THE

TREASURES OF ART IN GREAT BRITAIN.

LETTER XIII.

BUCKINGHAM PALACE: Flemish and Dutch Schools — French School — English School.——BRIDGEWATER HOUSE: Tuscan School — Roman School — Pictures by Raphael — Lombard School — Venetian School — Bolognese School — French School — Spanish School — Flemish and Dutch Schools — English School — Chandos portrait of Shakspeare — Modern French and German Schools — Drawings by the Carracci — Foley's Ino and Infant Bacchus — Copies of old pictures.——BRITISH INSTITUTION.

BUCKINGHAM PALACE.

THIS royal residence was originally built for George IV., and has since been greatly extended by the addition of a wing. The apartments in which Her Majesty's entertainments are given are most suitably decorated for such purposes. A large gallery, lighted very favourably from above, contains a fine collection of pictures, chiefly of the Flemish and Dutch schools. The greater portion were purchased by George IV. This monarch had a predilection for pictures of the Dutch and Flemish schools; and, as very few possess the means of gratifying such a taste in so high a degree as a king of England, he succeeded in forming a choice gallery of the rarest and most excellent specimens of this kind in Europe. The Dutch pictures formerly belonging to Sir Thomas Baring constitute a principal part of it. To these are added a number of pictures of the highest class from other celebrated collections, which were purchased, chiefly through the intervention of Lord Farnborough, for truly princely prices.

Since the accession of Queen Victoria many interesting additions have been made to this collection, so that it now forms one of the first galleries of this school of painting in the world. I proceed to describe the pictures separately.

TITIAN.—This landscape is the only Italian work here. The chief features are taken from the grand and poetic scenery of his native Friuli, and it is a picture which not only shows him as the founder of this style in Italy, but also as one of the greatest masters in it. Heavy thunder-clouds are opposed to a chain of sun-lit Alps. A herd of cattle are in half light in the foreground. Execution and composition are both fine alike.

The FLEMISH SCHOOL is headed by "the highflier Rubens," as Houbraken cleverly calls him; he is well represented here in all his various forms. As a painter of sacred subjects he appears to great advantage in a careful study for his Assumption of the Virgin, formerly in the Jesuits' church at Antwerp, and now in the cathedral. The composition is very spirited, the character of the figures unusually noble, the colouring warm and yet subdued, the effect powerful and transparent, and the keeping excellent. On wood, 3 ft. 4 in. high, 2 ft. 1 in. wide.

2. A picture which, from a passage in the catalogue of Rubens' effects, is said to represent Pythagoras instructing his pupils in the use of fruit, is particularly characteristic of his partly historical, partly allegorical style. But the subject appears to me more probably intended for Numa Pompilius receiving the delegates from the Roman Senate, and accompanied by Egeria, dryads, and two satyrs.* Although the composition is very peculiar, yet there is an energy in the male figures, a delicacy in the female, and a masterly execution in both, as well as in the fruit painted by Snyders, which stamps this picture as one of the most distinguished works by both masters. Formerly in the possession of Lucien Bonaparte, it passed into that of Dr. Stocco, from whom it was purchased for this collection. On canvas, 8 ft. 8 in. high, 12 ft. 6 in. wide.

3. Pan pursuing the nymph Syrinx is a specimen of his mythological pictures. Although the figures are somewhat short and stout, yet there is a vivacity and a rich golden tone in the flesh, a pleasing landscape, and a careful execution, which render this small cabinet picture very attractive.

4 and 5. Rubens' great powers as a portrait-painter are also seen

* The author might perhaps have reconsidered his opinion as to the subject of this picture, had he observed that the figure of Pythagoras is trampling beans—the vegetable he prohibited—under foot.—TR.

to great advantage here in two pictures—the one a head of the Bishop of Antwerp, most animatedly conceived and painted in a broad and full tone; the other the portrait of a man with a falcon on his wrist, and a landscape background, in evening light, of an unusually delicate feeling for nature, and of a warm yet subdued tone; broadly but carefully executed. This is on wood, 4 ft. 6 in. high, 3 ft. 5 in. wide.

6. St. George with the dead dragon—conceived in a landscape style. Unfortunately this somewhat gaudy and spotty picture has much darkened. On canvas, 5 ft. 4 in. high, 5 ft. 7 in. wide.

7. Finally, Rubens displays himself as a landscape-painter in his well-known "Prairie de Lacken." The spectator may fancy himself transported to the fertile plains of Brabant, in the neighbourhood of Brussels. The fresh green of the trees and of the luxuriant meadows is glistening in the rays of the sun, which is piercing a light cloud. Among the figures two peasant-girls, one of them carrying a basket with fruit on her head, are especially remarkable. In the careful finish of every portion scarcely any landscape of Rubens equals this, and in truth, transparency, and freshness, very few excel it. It was purchased in Paris, from the Agnard collection, for George IV. On wood, 2 ft. 10 in. high, 4 ft. 1 in. wide.

Finally I must mention a picture here attributed, but I feel erroneously, to Rubens—Oldenbarneveldt visited by his son. But the peculiar energy of this great master is wanting. The colouring also is feeble, and, in the figure of the son, heavy.

VANDYCK.—1. Christ healing the lame. An early picture, as is evident from the affinity to Rubens in colour and general treatment. The expression of the lame man is very speaking.

2. The Virgin and Child and St. Catherine. The conception of the Child shows the influence of Rubens, but the colouring is more subdued.

3. The Virgin and Child. Probably painted during his residence in Venice, for, while the somewhat thick and empty figure of the Child shows the influence of Rubens, the Virgin is decidedly Titianesque. The delicate, subdued, golden tone of this picture, and the careful execution, make it very attractive.

4. Charles I. upon a dun-coloured horse. Behind him Sir Thomas Norton, Master of the Horse. An excellent study for the great picture at Blenheim.

5. Portrait of a man in black dress; a book in his left hand. Both the loftiness of the conception and the flesh tones show the powerful and beneficial influence which Titian exercised over Vandyck.

6. A kind of *manège*. Three horsemen, with their horses walking, trotting, and galloping. This is a free and carefully executed copy, on a smaller scale, of a sketch by Rubens, in the Museum at Berlin.

ISAAC MYTENS.—Charles I. with his Queen and one child, in a large apartment. The figures, which are small, are painted in miniature-like style, in a tender silver tone, and testify the ability of this artist, who, before Vandyck came to England, was Charles I.'s favourite painter.

CORNELIUS JANSEN.—Charles I. and personages of his court in the Green Park; executed in the taste of Lucas van Uden. A pretty and careful picture.

CORNELIUS POELENBURG.—The Campo Vaccino enlivened with numerous figures—very tender and harmonious.

FRANK HALS.—Portrait of a man: the left hand holding a glove, the right resting on his hip: to the knees. Vandyck's admiration of this painter is well justified by this specimen; for the conception is unusually spirited and animated, even for Frank Hals, and agrees in every way with the broad and firm execution. In my opinion the real value of this painter in the history of Dutch art has never been sufficiently appreciated. He was the first who introduced the broad manner of Rubens into Holland, where it was adopted and followed up with the greatest success by Rembrandt, who was born twenty years later.

REMBRANDT.—1. A shipbuilder, occupied in making a drawing of a ship, is interrupted by his wife, who has just come into the room with a letter. Both are dressed in black, with white collars. Inscribed 1633. To the knees, the size of life. This picture, painted in his twenty-seventh year, is justly one of the most celebrated of this master. The momentary nature of the simple action, the truth of the heads, the wonderful clearness of the full bright sunlight, and the careful conscientious execution, render it extremely attractive. Compared with the picture of the Anatomical Lecture painted in 1632, now one of the chief ornaments of the Gallery of the Hague, the tone of the flesh, though still light, has a glow

which approaches nearer the warmth of his later works. On canvas, 3 ft. 10 in. high, 8 ft. 6 in. wide. In 1810 this picture was sold for 16,500 florins at the sale of the collection of Smeth Van Alpen.

2. The entrance of the sepulchre, within which the two angels are perceived, with Mary Magdalen worshipping Christ, who appears in a white robe, with a straw hat on his head and a spade in his hand, in the figure of a gardener. This composition has, in a high degree, that strange originality which is peculiar to Rembrandt. The dawn of morning has given full scope for his deep chiaroscuro. Very carefully executed, and inscribed with his name and the year 1638. This fine picture, which was purchased in the year 1736, by the Elector of Hesse Cassel, of Madame de Reuver, was taken in 1806 to Malmaison, and brought to England in 1816. On panel, 2 ft. 0½ in. high, 1 ft. 8 in. wide.

3. His own portrait, at the age of about thirty-six. This picture is very advantageously distinguished from most of Rembrandt's portraits of himself by a subdued light golden tone, and delicate careful modelling.

4. The wife of the burgomaster Pancras, in a yellow silk dress and rich ornaments, looking at herself in the glass, and fastening an earring. Her husband, standing by in a hat and feathers, holds a string of pearls. Whole-length figures the size of life. The composition is not interesting, but the clear golden tone in the woman, and the delicate drawing and great animation of the man, are worthy of admiration. Inscribed with his name. On canvas, 5 ft. 1 in. high, 6 ft. 5 in. wide.

5. The portrait of a fair, middle-aged woman, almost a front view. She is standing at a window, in a rich dress. In a delicate full golden tone, most tenderly blended. Inscribed 1641. On canvas, 3 ft. 5½ in. high, 2 ft. 8½ in. wide. This picture was purchased of Lord Charles Townshend for 1000 guineas.

6. The Adoration of the Kings; a rich and very peculiar composition. One of the kings, with two of his attendants, is kneeling before the infant, which is in swaddling-clothes, in the Virgin's lap. The expression of reverence and devotion in the heads of these three figures, though the countenances are commonplace, is very true and natural. The whole group glows in the fullest golden tones, and the impasto is in some places so strong as to approach relief. The effect is increased by the two other kings and their

attendants, as well as Joseph, being kept in deep shade. The treatment, notwithstanding its breadth, is careful. Inscribed with the name and the date 1657. This masterpiece was bought in for 70,000 francs in the year 1815. On panel, about 4 ft. high, 3 ft. 5 in. wide.

7. The portrait of a Rabbi, in a deep reddish golden tone, but more indistinct and less energetic than usual. On canvas, 3 ft. 2½ in. high, 2 ft. 6 in. wide.

NICHOLAS MAAS.—A girl, with her finger on her lip, stealing softly down a dark staircase. She seems as if intending to listen to, or to surprise, three persons who are seen in another room, with a lantern. A cat is on a chair. It is not possible to describe the naïve and animated expression of the girl. This picture, which is the best known to me of this master, is very nearly equal to Rembrandt in power and warmth of chiaroscuro, and only a little inferior in transparency of tone and spirit of touch. Inscribed, "N. MAES. A. 1665."

GERARD DOW.—1. A pretty girl standing at a bow-window busy scouring a pan. This pleasing little picture, of admirable impasto and full warm harmony, has been engraved by Wille, under the name of "La Ménagère." On panel, 8¾ in. high, 5 in. wide.

2. A girl chopping onions in a tub; a boy by her; highly finished in the most tender yet warm tone, with a striking effect of light. Inscribed 1646, and mentioned by Descamps. On panel, 8 in. high, 6½ in. wide.

3. A grocer's wife weighing out raisins to a young girl at a window. On the window-sill are gingerbread, sugar, and other articles. Other figures in the background. On the outside of the window a relief with children. The heads are pleasing and natural; the finish exquisite; the tone very warm, and in this respect preferable to the picture of the same subject in the Louvre. From the Choiseul collection. On panel, 1 ft. 6 in. high, 1 ft. 1 in. wide.

4. An old woman watering a flower in a pot; distinguished for warmth of tone and excellent keeping, in addition to his usual finish.

5. The portrait of an old man, about a fourth the size of life. Both in the warm tone, and in the broad though careful treatment, the pupil of Rembrandt may be recognised.

TERBURG.—1. A slender, fair girl, in a white satin dress, standing reading a letter to her mother, who is seated, and

dressed in a blue jacket, trimmed with ermine, and seems, by the pen in her hand, about to write an answer. A page approaches the daughter with a gold dish and ewer. In the foreground a spaniel on a chair covered with velvet. One fancies here a scene from some novel in the higher class of society. With the usual naïveté of feeling and elegance which appear in every part, this picture combines a delicacy of drawing, a depth of chiaroscuro, a warmth of tone, a solidity of impasto, and a freedom of treatment, with all the carefulness of execution, which are rarely found in Terburg. It is, besides, in a wonderful state of preservation. On canvas, 2 ft. 7½ in. high, 2 ft. 2½ in. wide.

2. A girl sitting at a table, in a red velvet jacket trimmed with ermine, invited by a gentleman standing near to drink a glass of champagne. Finished with great delicacy, though rather pale in the flesh. Unhappily, many portions are retouched; for instance, the arms of the girl.

METZU.—1. A young female fruit-dealer selling grapes to an old woman who is leaning on the hatch of the house door; pleasing and spirited in the character, and in the warm tone and impasto resembling Gerard Dow. Of the early period of the master. On panel, 1 ft. 6 in. high, 1 ft. 2½ in. wide.

2. A gentleman seated near a harpsichord, playing the violoncello; a lady with a music-book coming down a flight of stairs. Another gentleman is in a corridor. An admirable picture, of the middle period of the master; of a warm tone, great harmony, and, for him, remarkably delicate execution.

3. His own portrait; standing at a bow-window, holding in his left hand pencil, pallet, and maul-stick; in his right a piece of white chalk. On the sill is a plaster head, and a board on which he appears to have been drawing. Also a masterpiece, in the warm, careful manner of his middle period, and of the most charming effect, from the half light in which the head is kept, while the rest of the figure is in the light.

4. A girl drinking champagne, which a cavalier has poured out for her. The colouring of this is subdued, though delicately balanced.

A repetition of the celebrated "Corset Bleu," the original of which is now in the collection of Mr. Neeld, is, in my opinion, not by Metzu.

A cook before a door, engaged in conversation, promises much, but hangs too high for me to give an opinion upon it.

FRANS VAN MIERIS.—The specimens here of this master are not fortunate; for, of almost all the pictures here called his, there are better examples elsewhere. That which I like best is a boy at a window blowing bubbles, inscribed 1663; for though there are admirable repetitions of it in the Gallery of the Hague and elsewhere, this one is worthy of the master in warmth and clearness of tone and delicacy of touch. This is the case in a less degree with the woman feeding a parrot, of which there are better examples in the Gallery at Munich, and in Sir Robert Peel's collection.

3. A man smoking giving wine to a girl. Better versions of this picture occur, which is here somewhat heavy in the shadows, though well worthy of the master in its solid execution.

SLINGELANDT.—1. A mother with a child at her breast; a little girl by her side blowing a flute; near the fire the cat. A very pleasing picture for the expression of homely but comfortable domestic life, and so warm in tone and light, and so careful in execution, as to be here erroneously ascribed to Gerard Dow. On panel, 1 ft. 4 in. high, 1 ft. 1¼ in. wide.

2. Of similar merits is a woman sewing, in a light room, with her child in the cradle. This picture, too, which was formerly in Cassel, and afterwards at Malmaison, was subsequently sold as a Gerard Dow to Maximilian, King of Bavaria; and after his death sold by auction under the same name. On panel, 1 ft. 7 in. high, 1 ft. 2 in. wide.

NETSCHER.—Portrait of William III. of England. Whole-length figure, with all the delicacy and transparency of the master in the head. The dark tone of the rest of the picture indicates his later time.

SCHALKEN.—I do not know any gallery which can show three such masterpieces as this collection.

1. "Le Roi Detroussé," a game in which the person who incurs the forfeit is deprived of his clothes. In a company of four women and three men, one of the latter has incurred the penalty, and is stripped to his shirt. Merriment and bashfulness are here admirably expressed, according to the circumstances, in the several persons. While in delicacy of execution he approaches his master

Gerard Dow, the tone of the colour is, for him, of remarkable depth, clearness, and warmth. On panel, 2 ft. 1½ in. high, 1 ft. 7⅛ in. wide. So far back as the year 1803, 390 guineas were paid for this picture.

2. The painter and his family, assembled round a table, form a musical party. He accompanies on the violin the singing of his wife and of a gentleman, while two other gentlemen are listening to the performance. This composition, which is distinguished by happy arrangement, and delicacy and truth of expression, is well known by Wille's masterly engraving. A pure feeling for nature very rare with Schalken, a most careful execution, and warm harmony, contribute to enhance the value of the picture. 1 ft. 11 in. high, 1 ft. 7 in. wide.

3. A pretty young girl, of a cheerful expression, holding a candle in one hand, and drawing aside a curtain with the other. This picture is also of the early period of Schalken; and in body, decision of forms, truth of lighting, and delicacy of execution, it nearly equals a similar subject by Gerard Dow. On panel, 1 ft. 1½ in. high, 10½ in. wide.

WILLIAM VAN MIERIS.—Three pictures by this master are not among his best works.

EGLON VAN DER NEER.—1. A gentleman and lady performing music. Most delicately treated, but unfortunately very dark.

2. The death of Cleopatra, in the costume of the painter's time, and, like such subjects by Dutch masters, far less attractive than those which lay in their own sphere.

ADRIAN VAN DER WERF.—1. Lot and his daughters. The same composition as in the Museum at Berlin, and of equal merit. On panel, 1 ft. 5 in. high, 1 ft. 3 in. wide.

2. A boy with a guinea-pig, and a girl with a kitten. Inscribed "A. V. DER WERFF, 16 . . f." The last two ciphers are illegible. Such a picture as this, which is unfortunately very rare, proves that this master was in no respect inferior to Netscher in truth and delicacy, and that his talent lay particularly in such subjects. How far more attractive are they to the true lover of art than his usual oversmooth and expressionless forms like figures in ivory, which affect to belong to historical painting!

JAN STEEN.—1. An elegantly dressed girl seated at the side of a bed drawing on a stocking; by her side a spaniel. On a table

covered with a rich cloth, a casket with pearls, a candle, and a perfume-bottle. Inscribed 1663. The admirable impasto, the spirited execution, which rivals the finest Metzu, the bright and admirably graduated morning light, and the cool harmony of the colours, in which blue and violet prevail, render this one of the choicest pictures of the master. On canvas, 2 ft. 2 in. high, 1 ft. 9 in. wide. This fine picture was not put up in the gallery in 1850. It may have been, on account of the subject, placed in a less frequented room.

2. A party of eleven persons amusing themselves with card-playing and music; Jan Steen himself among them, playing the violin, at the same time looking at a young woman. Very humorous in composition, careful in treatment, but in the tone of the colour, with the exception of a woman, brownish. On canvas, 2 ft. 10 in. high, 2 ft. 3½ in. wide.

3. A number of country people eating, drinking, and dancing in a public-house. Animated and jovial in conception, at the same time painted in a solid body, and delicately finished; only rather dark in the general tone. On canvas, 2 ft. high, 2 ft. 5½ in. wide.

4. Twelfth Night. The attention of seven persons is directed to the king, who is just emptying his glass. A little boy is endeavouring to put out the tapers on the floor. A picture of uncommon humour in this low sphere, but less carefully executed, and rather heavy and brown in the colouring.

5. A party of country people indulging in riotous mirth before a public-house situated on a canal; seven more merry fellows arriving in a boat. A rich composition, carefully executed, but too brown in the general tone. On canvas, 3 ft. 8 in. high, 4 ft. 11 in. wide.

6. A party of four men and one woman, some of them diverting themselves at cards. A well-painted and valuable picture. On canvas, 1 ft. 5½ in. high, 1 ft. 3 in. wide.

JAN MOLENAER.—A peasant woman and a boy in a landscape. This master, who belongs to the best period of the Dutch school of the seventeenth century, appears in such a picture as this so vivid in conception, so warm and transparent in his colouring, as to approach very nearly the masters of the first class.

PETER DE HOOGE.—1. Three gentlemen and a lady, assembled

at a table at a large window, engaged in playing cards and drinking wine. Through a door a maid is seen in the courtyard. Inscribed "P. D. H., 1658." A picture hangs upon the wall. This is a first-rate work of the master. The contrasts of the masses and colours are rendered with great art; the effect of the bright sunlight inimitable, and the execution particularly broad, and of full body. Purchased in 1825 for 15,000 francs, by Mr. Smith, the picture-dealer, of the Baron Von Mecklenburg. On canvas, 2 ft. 6 in. high, 2 ft. 1½ in. wide.

2. A woman spinning, seated at a door, a maid bringing a pail and a pitcher of water. Though the effect of the evening sun is striking, yet in the colour of the buildings and reflections the red too uniformly predominates, and there is something hard in the treatment. On canvas, 2 ft. 2½ in. high, 1 ft. 9 in. wide.

A lady at the harpsichord, called Peter de Hooge, is treated almost entirely in half light. But it hangs too high, and in too bad a light, to form an opinion of it.

GONZALES COQUES.—Mynheer Verhelst with his wife and four children, on the marble terrace of a house. The background is a landscape. This masterpiece excels, in refinement, delicacy, elegance of execution, and clearness of colouring, everything else that I have seen by this master, while the composition is inferior in taste to none. On canvas, 1 ft. 9½ in. high, 2 ft. 4 in. wide. From the fine collection of Lord Radstock.

BERNARD GRAET.—By this less known master, who attempted with success several branches of the art, is here a family in the open air, in the manner of Coques; of great animation in the heads, and of very bright and clear colouring.

TENIERS.—1. Four boors at a table, two of whom are playing at cards. In a light, clear, but warm tone, and of the most delicate and spirited touch. This picture, which was undoubtedly painted between 1640 and 1647, and therefore in the best time of the master, shows of what he was capable; and, among the many admirable specimens of him in this collection, is, in my opinion, the best. On panel, 9½ in. high, 13½ in. wide.

2. Near the walls of a castle are boors dancing, the seigneur and his family looking on. A composition of about thirty persons. Inscribed with the artist's name and 1645. In this carefully painted picture, of a truly brilliant tone, Teniers, who imitated

various masters with so much skill, has, in the seigneur and his family, very happily approached Gonzales Coques in conception and colouring. This masterpiece originally adorned the lid of a harpsichord. On panel, 2 ft. 8 in. high, 4 ft. wide.

3. The courtyard of a village alehouse, with about fifty persons diverting themselves with dancing, eating, and drinking. The eye is particularly attracted to a couple dancing. Inscribed 1649. In arrangement, drawing, and careful execution, one of his best pictures. But it has something heavy in tone: the houses in particular disturb the harmony.

4. The inhabitants of a village amusing themselves in various ways. A young man is collecting alms for the poor. Of the master's best period. Admirable in the aërial perspective, tender in tone, and delicate in execution. On panel, 1 ft. 8 in. high, 2 ft. 3 in. wide.

5. A village fair. Sixteen persons at a table. Two men, who are *hors de combat*, are led off by their wives; three couple are dancing to a bagpipe. A picture of rich and humorous composition, and clear in the colouring. Unfortunately it hangs too high. On panel, 2 ft. 6 in. high, 3 ft. 3 in. wide.

6. About thirty persons amusing themselves with dancing, chatting, and drinking, in the courtyard of a village alehouse. The composition is scattered, the figures, which are mostly a foot high, are treated in a slight decorative manner, and the tone is heavy, such as he gradually adopted when he imitated Brouwer. On canvas, 4 ft. 5 in. high, 6 ft. 8½ in. wide.

7. A detachment of the civic guard getting under arms at the sound of a drum; in the foreground a standard and various kinds of arms. Inscribed 1657. A rich picture, with that full body of colour, admirable impasto, and cool harmony, which render so many of Teniers' guard-room scenes so attractive. On copper, 1 ft. 8 in. high, 2 ft. 4 in. wide.

8. An old cook, in a spacious kitchen, busy peeling turnips; in front all sorts of vegetables, fruit, and kitchen furniture. This picture is a worthy companion to the preceding in the full body and the great force and depth of the cool gradations; showing that art can give a charm even to such objects. On panel, 1 ft. 10 in. high, 1 ft. 2 in. wide.

9. A landscape with steep rocks; two men in conversation on a road. The distance in a tender, bright, warm tone; the fore-

ground of a powerful brown, in the most excellent impasto. On panel, about 10 in. high, 1 ft. 2 in. wide.

10. Four fishermen engaged in their calling on a sea-coast. This admirable picture places the whole scene before our eyes with great truth, and proves that Teniers, with his versatility of talents, was a master also in such subjects. On canvas, 2 ft. 10½ in. high, 3 ft. 9½ in. wide.

11. The seigneur, supposed to be Teniers himself, and two ladies, before a large farmhouse, in conversation with country-people; the mansion on the other side of a piece of water. On canvas, 3 ft. high, 6 ft. wide.

In another room are some pictures of a landscape character by this master, of spirited but somewhat decorative treatment.

ADRIAN VAN OSTADE.—1. A woman with a child on her arm, and two boors conversing at a window. To the knees; subdued in colouring, and of very harmonious effect. On panel, 1 ft. 1½ in. high, 11½ in. wide.

2. An interior; a countryman looking with pleasure at his child, who is playing with a doll in its mother's lap; a boy is eating soup, which a dog would like to share with him. The cheerful, pleasing subject of the picture is rendered still more attractive by the transparent glow of the light which enters through a large window. Inscribed 1668. On panel, about 1 ft. 7½ in. high, 1 ft. 4 in. wide.

3. A country-woman. Far more pleasing and amiable in character and expression than usual, and at the same time of the greatest clearness and warmth of the brightest sunshine, with a truth of tone very rare in him, and a careful yet free execution. Inscribed 1668. On panel, about 1 ft. 4 in. high, 11 in. wide.

4. Several persons assembled in a room; one of them is playing on the violin, while a man and a woman are singing. Inscribed with the name and 1656. The reddish golden tones cast on the figures by the evening sun through the window, and the deep chiaroscuro of the whole space, are of great beauty and transparency. On wood, 1 ft. 5 in. high, 1 ft. 9 in. wide.

5. Five peasants and a woman sitting in a room at a table; also two children. Inscribed the same as the former, and of similar admirable qualities. On wood, 1 ft. 2 in. high, 1 ft. 0½ in. wide.

6. Five peasants playing cards; deeper within the room a man and a woman. The figures are short, even for Ostade, the reddish tone less warm than in the two preceding pictures, but the execution very solid.

7. An interior, with three smoking peasants in the foreground, three others in the background. Inscribed with name and 1667. This is remarkable for the great truth of nature, the more subdued lighting, the cooler but very harmonious keeping, and the solid execution.

8. A Dutchman and his wife in a bower; the woman with a glass of wine in one hand, and in the other a "gofer cake." The composition is very animated; the somewhat cooler tone indicates the later period of the master. On wood, 9 in. high, 7¼ in. wide.

ISAAC VAN OSTADE.—Various travellers halting before a tavern situated on the side of a road. A rich and picturesquely arranged composition, carefully executed, and the colouring very powerful, though redder, and less clear in the flesh tones, than in his best pictures, for instance in that at Sir Robert Peel's. On panel, 1 ft. 11 in. high, 2 ft. 9 in. wide.

2. A peasant family before the house-door, listening at their ease to the performance of an old fiddler. Admirable in body and glow of colouring and in precision of execution, yet labouring under the same defects as the preceding. On panel, about 1 ft. 3 in. high, 1 ft. wide.

PAUL POTTER.—1. A young bull and two cows in a meadow. One of the cows lies in the foreground ruminating, while the bull, standing near an old stem of a tree, is bellowing. In the extensive flat landscape a waggon. Inscribed with name and 1649. A work of the first class for striking truth of nature, and for the freedom and breadth with which all is modelled in the most excellent impasto, and lastly for the powerful effect. The cattle are, besides, of an unusually large size. On panel, 2 ft. 4 in. high, 2 ft. 1½ in. wide.

2. Two huntsmen on horseback halting before a farmhouse; a servant fastening the stirrup of one of them: a woman is standing at the door; an old man sitting near her wipes his forehead. The huntsmen have two dogs with them. More feeble in the drawing: the head of one of the horses in particular is a failure. The finished execution in a strong body of colour, how-

ever, and the deep full glow which indicates the heat of the day, render this a picture of the first class. On panel, 1 ft. 9 in. high, 1 ft. 5½ in. wide.

3. Two pigs lying down, with their hind legs tied together. So devoid of art and taste in the arrangement, that, notwithstanding the admirable painting, one is unwilling to ascribe it to Paul Potter. On panel, 9½ in. high, 1 ft. 0½ in. wide.

4. In front of a stable, in which two horses are seen, is a boy crying with terror, and held fast by the lappet of his coat by an enraged bitch, from whom he has stolen her puppies, one of which is falling from his arm. Near the stable are two cows; one is being milked. On the right hand houses and trees; on the left meadows with cattle grazing. On panel, 1 ft. 9½ in. high, 2 ft. 6½ in. wide. This work, which is pleasing in composition and admirable in execution, is mentioned by Descamps as by Paul Potter, and, after passing through the collections of Lormier, Braamcamp, Randon de Boisset, and Geldermeester, was sold in the year 1800 for 10,450 florins. I was formerly inclined to believe that Klomp had had a hand in this picture; but a close examination of all Paul Potter's works in Holland, as well as at Paris and Turin, has convinced me that this is entirely by that master.

ADRIAN VAN DE VELDE.—This great master may be more completely studied here than in any other gallery that I am acquainted with:—

1. In a hilly landscape, two cows, one of which is drinking with a goat in a clear piece of water. A shepherdess, who is drawing water, converses with a man on a grey horse. Inscribed 1659. The feeling of coolness and repose which is diffused over the whole picture is as attractive as the clearness of the colouring and the delicate execution. On canvas, 1 ft. 8 in. high, 1 ft. 5½ in. wide.

2. The sea-shore at Scheveningen, with picturesque groups of numerous persons of different ranks, and a stage-coach. In delicacy of drawing and execution, in the tender harmony, and the bright light, of great charm, and one of his most beautiful works. Inscribed 1660. On canvas, 1 ft. 3½ in. high, 1 ft. 7½ in. wide.

3. A small herd of cows, sheep, goats, and a horse grazing in a meadow richly grown with trees. Two shepherdesses; one milk-

ing a sheep. Very happily composed, and full of pleasing incidents, and at the same time carried out in a full warm evening tone, with the most delicate blending of the tints. Inscribed 1664. On canvas, 2 ft. 2 in. high, 2 ft. 7 in. wide.

4. Two cows, a sheep, and a goat, on a meadow grown with trees, belonging to a Dutch farm; the goat is being milked by a woman. Another woman, with a child in her arms, is talking with her. Of full, clear harmony, giving the most pleasing impression of a harmless, peaceful rural life. Inscribed 1666. On canvas, 1 ft. 1¼ in. high, 11¼ in. wide.

5. A party of huntsmen on horseback and on foot, passing over a meadow in the brightest, freshest morning light. In this rich and happy composition the master manifests his great skill in drawing horses and dogs, the characters of which are admirably represented. In execution it is one of his most finished works, only in some parts it is almost too smooth, and the gay dresses disturb in some measure the general harmony. Inscribed 1666. On panel, 1 ft. 6 in. high, 1 ft. 5 in. wide.

6. In a thickly-wooded landscape, in the foreground of which is a piece of clear water, is a woman, leaning on a cow, and conversing with a shepherd; a dog and a goat are drinking at the stream, a cow and a calf lying down. In depth of colouring, warmth, harmony, and tender blending, it is one of the chefs-d'œuvre of the master. Inscribed 1668. 2 ft. 1 in. high, 2 ft. 7 in. wide. Purchased in the year 1810 for 7650 florins from the collection of Smeth Van Alpen.

7. In a woody landscape is a shepherd with his little flock reposing under trees illumined by the evening sun. A picture of idyllic beauty. The tone, which is rather dark in the cow and heavy in the trees, indicates the latest period of the master. On panel, 1 ft. 3 in. high, 1 ft. 5 in. wide.

BERGHEM.—1. A group of peasants with cattle, among whom a woman on a grey horse is the most conspicuous, crossing the foreground of an extensive landscape, traversed by a river. The impression of evening distance is admirably expressed in this bright clear picture, which is subdued in the colours, and lightly yet carefully executed. Inscribed 1655. On panel, about 1 ft. 1 in. high, 1 ft. 4 in. wide.

2. A hilly landscape, enlivened in the foreground by animals

and figures; three women with rushes, and two cows, particularly attract notice. A carefully-finished pretty picture, in a warm evening light. On canvas, 1 ft. 7 in. high, 2 ft. 2½ in. wide.

3. A mountainous landscape, with a stream; in the foreground three shepherds, one of whom is on horseback, with their flock. A carefully-executed picture, of brilliant colouring and clear gradation of the mountains. On canvas, 2 ft. 3 in. high, 2 ft. 9 in. wide.

4. A bare country, with an extensive view. In the foreground a herd of four cows, an ass, and a sheep, with a herdsman on horseback, and two on foot; groups of cattle also in the middle distance. A picture of his later period; the animals admirably coloured. On canvas, 2 ft. 3½ in. high, 3 ft. wide.

5. A mountainous landscape with a shepherdess, accompanied by a goat and a dog, wading through a piece of water, in which two cows are standing. Inscribed 1650. A picture of striking effect; more true to nature than usual, and of great elegance of execution. On copper, 1 ft. 1½ in. high, 1 ft. 4½ in. wide.

6. A landscape of beautiful lines, the distance closed by blue mountains. In the foreground a peasant woman on horseback, a drover, and some cows. An elegant little picture, charmingly fresh, clear, and cool. On panel, 10 in. high, 1 ft. 1½ in. wide.

7. Cattle reposing; the shepherd talking with a woman. Of more natural charm than is usual in Berghem's works. On wood, 1 ft. 11½ in. high, 2 ft. 6¾ in. wide.

8. A man with an ass, and two more figures, one of whom appears to be requesting something. The whole is kept in chiaroscuro, but hung too high to admit of an opinion being formed.

CAREL DUJARDIN.—1. A bare mountainous country with a shepherd sitting upon a hill, on the side of which an ox and an ass are standing; a sheep and a lamb reposing. Very picturesquely composed, of great truth of nature, and striking effect; the impasto masterly. On panel, 1 ft. 0½ in. high, 1 ft. 4½ in. wide.

2. A cow lying in a meadow, with her calf standing by her. A sunbeam from the rainy clouded sky falls on the shepherd-boy, who is asleep. A refined sense of natural beauty, and a striking effect, no less than the exquisite execution in a solid impasto, render this picture very attractive. On panel, 11 in. high, 1 ft. 2 in. wide.

3. A brown and white cow in a meadow. The shepherd-boy is cutting a stick from a tree. Of remarkable clearness of colouring, and of great effect. On panel, 1 ft. 2 in. high, 1 ft. 1 in. wide. Engraved in the Choiseul Gallery.

4. A road near an Italian village, with a lad busy loading an ass with dung; his dog is with him; a warm evening light increases the natural beauty of this well-executed little picture. On panel, 11 in. high, 9 in. wide. Engraved by Watelet, on a large and a small scale.

JAN MIEL.—A party of Italians before the door of a house. Agreeable in respect of lively conception and good drawing, though cold in colouring, like almost all the genre pictures by this master, who lived long in Italy.

PHILIP WOUVERMANS.—1. Two horsemen, of whom the one that is not drinking is the portrait of the artist, and a lady, halting before an inn. A boy lifting up a child which is frightened at two dogs that are fighting. Very clear in colouring, and remarkably delicate in execution. On canvas, 2 ft. 1¼ in. high, 2 ft. 4 in. wide.

2. A horse-fair. A very rich picture, most exquisitely finished, and his favourite grey horse especially admirable. A procession of five children, with drums and trumpet, and a carriage drawn by goats, with a child in it, are charming. The general effect, however, is rather grey and dark. On canvas, 1 ft. 8¼ in. high, 2 ft. 5 in. wide.

3. Five cavalry soldiers halting before some tents to take refreshment. The trumpeter blowing his trumpet, another discharging a pistol, whence this picture is known by the name of the "Coup de Pistolet." In composition and delicacy of touch this is one of the finest pictures by Wouvermans. On panel, about 1 ft. 4 in. high, 1 ft. 6 in. wide.

4. A farmer's waggon, attacked by robbers, is obstinately redefended by the owners. The conception is very animated and dramatic, the expression of the heads masterly. In execution, too, it is a fine specimen of his second, brownish manner. On panel, 1 ft. 2 in. high, 1 ft. 3 in. wide.

5. A hawking party, two gentlemen and a lady, halting at an inn, before which there is a travelling carriage, and other persons. This picture, painted in a silvery tone, has a harmony of keeping

and a delicacy of execution which are seldom met with. Of his third period. On panel, 1 ft. 1 in. high, 2 ft. 0½ in. wide.

6. Haymaking. A boat, and a waggon with four horses, are laden with hay. In the middle distance are the mowers. In front, two huntsmen, a beggar, and a youth bathing. Also of his third period, only still more tender in the soft harmony, and still more delicate in touch. On canvas, 2 ft. 2 in. high, 2 ft. 7 in. wide.

7. A camp. A rich composition, carefully executed; but in many parts too dark. On wood, 1 ft. 3 in. high, 1 ft. 1 in. wide.

8. A tent, with a horse being shod. Before it several persons. Most exquisitely finished.

9. Horsemen fighting on a hill, with evening light. This is a fine picture, of very animated motives, and in the first manner of this master, when his horses were heavier in tone though very warm.

10. A horse-market. A rich composition, with two men examining the mouth of a grey horse. Dark, rainy clouds are in the sky. An unusually well carried out and beautiful work, in Wouvermans' second manner. On wood, 1 ft. 8¼ in. high, 2 ft. 5 in. wide.

ANTON FRANS VAN DER MEULEN.—1. View of Versailles. In the foreground Louis XIV.

2. Horsemen fighting; with the same monarch.

3. A camp, and a siege in the background.

4. Louis XIV. and suite, with ladies on horseback; the château of Versailles in the background.

5. The building of the château of Versailles. Excepting the last-mentioned, all three belong to the finest and most delicate works of this unequal master.

ALBERT CUYP.—Here are some fine specimens of this painter, who is so great a favourite in England. 1. A horseman standing by a grey horse, adorning the bridle with a blue ribbon. Painted in the brightest morning light, extremely clear, and with a full body. The background is formed by a landscape with a camp, slightly treated. On canvas, 3 ft. 10 in. high, 4 ft. 10½ in. wide. This masterpiece was one of the ornaments of the exhibition of the British Institution in 1835.

2. A grey and a brown horse are held by a Negro, while their masters are in conversation; near them two dogs, and some cows in a verdant meadow in the middle distance. A broad river and

mountains close the background. All the objects are illumined by the clear, warm light of a fine evening. The impasto is excellent, only the distance is rather too misty. On canvas, 4 ft. 9 in. high, 7 ft. 4½ in. wide.

3. A landscape, traversed by a broad, clear river, with a horseman conversing with a shepherd under a group of trees. Near the shepherd are his child, his dog, and little flock. The careful execution, the astonishing energy of the colouring, the brightness of the tone, approaching a silvery quality, which is unusual with Cuyp, and the beautiful composition, render this picture one of the most pleasing by this master. On canvas, 3 ft. 4 in. high, 5 ft. wide.

4. Three cows in a meadow, bounded by thickets, with the town of Dort on the other side of a piece of water. Of the large pictures by Cuyp, with which I am acquainted, this pleases me the least. The neck of the grey cow forms a very ugly line, and the foreground is heavy and dark in tone. On canvas 4 ft. 4 in. high, 6 ft. 7½ in. wide.

5. A group of three cows lying down, and one standing by the side of a clear piece of water; near them the herdsman and his wife. Other cows in the water, near the ruins of a castle. This is a most faithful and pleasing picture of his native country, composed with a refined taste for the picturesque, and a remarkable freshness and clearness, combined with masterly impasto and careful execution. On canvas, 3 ft. 1 in. high, 4 ft. 4½ in. wide.

6. A gentleman and lady riding in a forest. On panel, 2 ft. 3½ in. high, 1 ft. 9 in. wide. This picture hangs too high, but it appears to be rather dark, though pleasing in the composition.

7. Two cavalry soldiers, one of whom has dismounted, and is talking with a peasant. In the foreground, a dog asleep. The head of one of the horses is rather small. The execution is careful, and the effect of the warm evening light masterly. On panel, 1 ft. 2½ in. high, 1 ft. 5½ in. wide.

8. A large transport-ship, with numerous persons on board, on the point of lying-to. Other vessels beyond it at different distances. Though this picture, in masterly treatment, calls to mind the fine works in the Bridgewater Gallery and Sir Abraham Hume's collection, it is much inferior in composition, from the too uniform and dark mass formed by the vessel. On panel, about 3 ft. high and 4 ft. wide.

9. Ducks in water, the size of life. Highly animated, and solidly painted.

JAN WYNANTS.—A hilly landscape, diversified by wood and water, with a hawking party on horseback, painted by his scholar Wouvermans. The union of the two masters in this beautiful little picture is very happy. The greater clearness peculiar to Wynants admirably expresses the freshness of the morning; and in delicacy of touch he has successfully emulated Wouvermans. On the other hand, the tender, cool tone of the latter harmonises far better with Wynants than the warm tone of Adrian Van de Velde, who also frequently painted the figures in his landscapes. On panel, 1 ft. 6 in. high, 1 ft. 9½ in. wide.

JACOB RUYSDAEL.—A dark piece of water, with the evening light partly reflected in it, and a windmill behind. In the background a village of most masterly painting. Here is a warmth of colouring reflected even upon the clouds, which is unusual for this master, and which, combined with his great truth of nature, is very attractive. Inscribed with the painter's name full length.

HOBBEMA.—1. A watermill and some farmhouses, in a richly wooded country; a man and woman upon a road: a carefully executed picture, with a pleasing effect of light; but the tone in the shadows rather dark. On panel, 1 ft. 9½ in. high, 2 ft. 3 in. wide.

2. A road, enlivened by many figures, among which a gentleman and a lady on horseback are the most conspicuous; the landscape abounding in trees, in which there are some farmhouses. A sunbeam falling along a fence makes a very striking and pleasing contrast with dark masses of shadow. The trees in the foreground have, however, become dark. On panel, 2 ft. 0¾ in. high, 2 ft. 9½ in. wide.

ARTUS VAN DER NEER.—An evening landscape. The peaceful feeling of evening is admirably expressed in the soft reflection of light and in the still water. The keeping also is as excellent as the execution is careful.

JAN BOTH.—A scene where Nature appears in all her splendour and magnificence, in vast mountains, lofty trees, and a fine river, in the warm light of the evening sun, with St. Philip baptizing the Chamberlain of Queen Candace. An admirable impasto is here combined with great delicacy of execution. The warm, misty light

is masterly, and at the same time subdued. On canvas, 4 ft. 2 in. high, 5 ft. 2 in. wide.

WILLIAM VAN DE VELDE.—1. A sea-coast; in calm weather, enlivened by vessels at various distances, which are disposed with great feeling for the picturesque, and with the utmost delicacy in the gradations. In the foreground, on the right hand, a yacht, and on the left two fishermen in the water busy about their boats. Inscribed 1669. This picture, which was therefore painted when he was twenty-six years of age, is, in every respect, one of the most perfect works of the master. On panel, 2 ft. 2 in. high, 2 ft. 4½ in. wide.

2. The shore of a river, on which yachts and smaller vessels are dispersed in great numbers. In the foreground is a boat, with a party of persons of distinction. The calm water is wonderfully clear, and the whole treated very tenderly, in a bright tone. On canvas, 2 ft. 0½ in. high, 2 ft. 4 in. wide.

3. An agitated sea. Among the vessels two men-of-war are particularly distinguished. In the falling lights, in the truth of the agitated water, in the finishing even of the smallest details, this is a masterpiece; in general colour it approaches in some measure the bluish grey tone of Backhuysen.

4. A fisherman on the point of putting off from the shore; a slightly agitated sea, on the surface of which rest the shadows of heavy clouds. In the distance a frigate. The effect of the sky darkening the sea is admirable, though the water and clouds are rather heavy in tone. Inscribed 1671. On canvas, 1 ft. 3 in. high, 1 ft. 10 in. wide.

BACKHUYSEN.—View of the mouth of the river Brille in Holland; the town of the same name in the distance, with a rough sea. Among the vessels which are tossing far and near, a fishing-boat with three fishermen busy drawing up their nets particularly attracts the attention. A work of the highest quality, of extraordinary lightness, clearness, and harmony of colour, of the utmost truth in the execution of the water, and of the most delicate velvet touch. On canvas, 1 ft. 6 in. high, 2 ft. wide.

JAN VAN DER HEYDEN.—1. View of a Dutch house and other buildings by the side of a canal, with figures by Adrian Van de Velde, among which two men in a boat are the most striking. Very clear, and, at the same time, with all his minute execution

in the trees, not so stiff as is frequently the case with him. On panel, 1 ft. 6¼ in. high, 1 ft. 11 in. wide.

2. View of a Dutch town; in a space before it numerous figures by A. Van de Velde. In this otherwise pretty picture the want of truth and too minute treatment of the trees injure the effect. On panel, 1 ft. 6¼ in. high, 1 ft. 10¾ in. wide.

JAN WEENIX.—The favourite subject of this master, a dead hare, most carefully executed and warm in colouring, but the background very dark.

MELCHIOR HONDEKOOTER.—This picture is so scattered in composition, that it only gives the impression of excellent studies of cocks and hens, herons, tortoises, and a dog. The dark shadows and the heavy background are proofs that even in the time of this painter the admirable technical skill of the Dutch school had begun to deteriorate.

A dead hare and some dead birds in a landscape gave me the impression, viewed from a distance, of being the work of that very rare painter Gyssels, who may be called the Gerard Dow of dead-animal painting. But it hangs too high to permit of a decisive opinion. Several other masters are also seen to the same disadvantage; for example, Van der Heyden, and A. Van de Velde, whose works demand the closest inspection.

Although I class neither Claude nor Gaspar Poussin in the French school, since they not only studied in Rome, but lived and worked there, yet, as there are but few specimens of their art here, I may venture to head the notice of the FRENCH SCHOOL with them.

CLAUDE LORRAINE.—A sea-coast view in early morning light, so that the sea is dark. Europa and the bull are in the foreground, and in the middle distance is a group of trees. In the background, on the left, are hills in soft lines. This is a fine picture of his later time.

GASPAR POUSSIN.—A landscape, with two figures, and of very poetical lines, but which has unfortunately darkened with time.

LENAIN.—Seven boys, four of them playing cards. A picture of great animation and individuality of character, carefully executed, with warm tones in the lights, though somewhat heavy in the shadows.

WATTEAU.—1. A rural concert, in which Harlequin and Pierrot

are taking part. Very delicate, and of a somewhat subdued colouring.

2. A party looking at a woman, who appears embarrassed. True in motives and expression, and powerful in colour.

3 and 4. Two pairs of lovers in a landscape; and the pendant to it, a party in the open air, one of whom is playing the flute. Very tender in treatment and in colour.

GREUZE.—1. A mother with three children indicates, by a look, to the eldest, a boy, not to disturb the sleep of the younger by blowing on a flute. The refined expression and truth of this action, the greater precision in all the forms, the careful execution throughout, distinguish this picture, much to its advantage, from the sketchy and bloated girls' heads by Greuze which we so often meet with. If the colour be less brilliant than in them, it is, however, fuller and tenderer.

2. A young girl in a cap seated on a chair. Of great naïveté, and, for him, unusually modest, but somewhat grey in colouring.

3. A little girl in a circular form; the head true and of most careful execution; shoulders and back rather flat.

GRANET.—The Franciscans at morning service in the choir of their church. The most consummate knowledge of aërial perspective; a great talent for physiognomical character; the rarest mastery over a broad treatment, which rather indicates than represents the object; lastly, a feeling of solemnity and dignity, make this picture one of the best by this sentimental painter of effect, who is so justly celebrated throughout Europe. If the eye is kept fixed upon it for a time at some distance, it amounts almost to illusion.

Here are also some distinguished pictures of the ENGLISH SCHOOL.

SIR JOSHUA REYNOLDS.—1. Portrait of himself with spectacles, indicating a man of genius, of great decision of character. The conception is extremely spirited, and the modelling very careful; but greyer in the shadows and colder in the lights than his pictures usually are.

2. The death of Dido mourned by her sister Anna; figures the size of life. The glowing, clear colouring affords no adequate compensation for the feeble drawing and the affected gracefulness

3. Cupid showing the sleeping Iphigenia to Cymon, from

Boccaccio's well-known novel. Of all Sir Joshua's historical pictures this is the most attractive to me. The colouring, in which a careful study of Titian is evident, is warm and harmonious. The head of Iphigenia is, however, of a portrait character.

WILKIE.—1. Blindman's Buff. The composition of this picture, inscribed 1812, is known to all the friends of art by the admirable engraving; and I therefore will only observe that it is carefully modelled in all the parts in a particularly clear and warm tone, and in good impasto.

2. A festivity, with dancing, of the year 1818, notwithstanding some happy ideas, is less generally interesting. There is besides something flat and gaudy in the general tone, and a certain feebleness in the forms. The treatment is deficient in body. The whole is sketched with a spirited, sportive brush. The musicians appear to me to be most successful.

BRIDGEWATER HOUSE.

After repeated visits I am now able to give some account of the celebrated Bridgewater Gallery. It derives this name from its founder, the Duke of Bridgewater, who left it to his brother, the Marquis of Stafford, on condition that it should go to his second son, the Earl of Ellesmere, its present owner. During the time that it was in the possession of the Marquis of Stafford, it was called the Stafford Gallery, and was described by that name by Mr. W. Young Ottley, in a work in four volumes, with engravings. In variety of contents it takes the first rank among all the collections of paintings in England, as it includes masterpieces of the Italian, Dutch, and French schools, while the Flemish, Spanish, and English are not neglected. Since 1835, when I first saw this gallery, many interesting additions to it have been made by the noble proprietor, and a new mansion has been erected by Sir Charles Barry, with express reference to its suitable accommodation. Unfortunately the lighting of the chief gallery is so unsuccessful that the enjoyment of these treasures of art is greatly impeded. Altogether this celebrated architect appears less happy in the Italian than in the Gothic style, and there is no doubt that this building, in the taste of the forms and decorations, is inferior to its stately neighbour, Stafford House. Of more than 300

pictures, including the purchases of the present owner, I can mention only the principal. To make it more clear, I add to each the number in the printed catalogue.

TUSCAN SCHOOL.

This school is in my opinion represented by a picture (No. 39) containing a procession of slender and elegant nymphs, advancing, with branches in their hands, towards a small temple. This attractive work is here attributed to Francesco Primaticcio, but, from the graceful style of the motives, the beautiful and even pathetic expressions in some of the figures, and the taste of the fluttering drapery, I am inclined to impute it to the well-known Sienese painter Razzi.

ROMAN SCHOOL.

RAPHAEL.—1. The Madonna with the fan palm (No. 35). A circular picture, about 3 ft. 9 in. in diameter, the composition of which is highly original. The Virgin, seated on the right hand, holds the fair-haired Child on her lap, by her veil, part of which she has wound round his body, while he receives, with the most earnest expression of childish joy, some flowers which Joseph presents kneeling. The figure of the Child is very beautiful in the lines, and in the contour there is that delicacy in the indication of the surfaces which is peculiar to Raphael alone. The lights incline to white,—the shadows to grey, with a tendency to brown. The under garment of the Virgin is deep crimson,—the mantle dark blue, with a green lining,—the sleeves are bright yellow in the lights, and violet in the shadows. The under garment of Joseph is dark violet,—the mantle yellowish-brown,—the seams are marked with gold. The circumstance that the Virgin and Joseph are seen in front, the Child very nearly in profile, gives the picture something very definite and clear, which is enhanced by the figures being very decidedly relieved against a fine landscape with blue mountains and a bright horizon. Of all the pictures by Raphael described by Vasari, this approaches nearer to the Holy Family in the Gallery at Munich, which was originally painted for Domenico Canigiani, than any other. The delicate face of the Madonna, as well as the whole figure, is taken from the same model; in both pictures also there is that depth of religious feeling which Raphael retained from the school of

Perugino, combined with that more thorough study of nature which he first acquired in Florence. From the rather softer character of some parts, especially of the landscape, I believe, however, that this picture was painted rather later than that at Munich, and may be placed between the latter and the Madonna, called La Belle Jardinière, in the Louvre,—that is, about the end of the year 1506. Unfortunately, this fine work, which is certainly one of the most admirable of those executed at Florence, has suffered much injury. In Joseph, many parts, especially the hands, have been badly repainted; the head and neck of the Virgin have been much injured by cleaning, the hands and feet having become quite flat and pale. Formerly in the Tambonceau collection, whence it passed into the Orleans Gallery. It has been transferred from panel to canvas.

2. The Virgin fondly contemplating the Child stretched out upon her lap, who looks up earnestly at her (No. 38). From the Orleans Gallery, where it was transferred by Hacquin from panel to canvas. It is probably to this operation, which is always very hazardous, that we may ascribe, at least in part, the bad condition in which the picture now is. Many of the principal parts, for instance the head of the Child and the hair of the Virgin, have also lost their original form by cleaning. Most of the shadows, and the left side of the hair of the Virgin, are painted over, and her left cheek also is retouched. The toes on the left foot of the Child are in a better state of preservation than any other part. A renewed inspection of the works of Raphael during my visit to Italy in the year 1841 had convinced me of the erroneousness of my doubt, expressed in the first edition of this work, as to the genuineness of this picture, and also of the fact that the picture in the Museo Borbonico in Naples can be only considered a copy of mediocre value. A fresh examination of Lord Ellesmere's picture in 1850-1851 has entirely confirmed this belief. I am not prepared, however, to agree with my friend M. Passavant in assigning its execution to 1512. In Raphael's pictures of that period such feeblenesses of drawing as are evident here in the right hand of the Child are scarcely to be expected, nor do that finished modelling and power of colouring occur here as in Raphael's chef-d'œuvre of that time, the Madonna di Foligno. On the other hand, this picture appears to me in all respects to agree with the larger

Madonna at Panshanger, and still more so with that from the Casa Colonna in the Museum at Berlin. Not only do we find the same expression of grace caught from an action in nature so momentary that the imagination only can be said to arrest it and to give it life, but it is obvious that mother and child were painted from the same models as the Madonna di Casa Colonna. In respect of the modelling of the body of the infant, this picture is, however, superior.

3. The Virgin, standing in a landscape, with one hand on the head of the infant St. John, who approaches with reverence the infant Jesus, standing before her. Further back, Joseph is seen walking (No. 37). This fine composition belongs obviously to Raphael's latest period, for both the form and expression of the Child, as well as the head of the Madonna, coincide strikingly with the Holy Family of Francis I., inscribed 1518, in the Louvre. The head of the Virgin recalls also the Visitation in the Gallery at Madrid, which dates from the same period, and in which the resemblance extends to the general treatment of the landscape. The original picture of this composition must have very early enjoyed great reputation, for there are few of Raphael's pictures of which so great a number of old copies are in existence, which of course are invariably called originals. Now, though this is the finest with which I am acquainted, and formerly passed for a Raphael in the collection of Queen Christina, and afterwards in the Orleans Gallery, yet I cannot agree that it is really by the hand of the master: however delicate and beautiful the features of the Virgin, they still want the feeling and soul which are so exclusively peculiar to Raphael. The character and expression of the Child are of the most admirable intention, but are, nevertheless, dull and inanimate,—the marking of the forms is destitute of that fine feeling and that correct understanding which Raphael never loses in his later period. This is particularly observable in the St. John, in the left arm of Christ, and in all the extremities. The colours in the drapery and landscape are of a fulness and brilliancy which we do not find in Raphael. Next to the purest lapis lazuli of the mantle of the Virgin is placed a deep, very full red. The middle-ground of the landscape is of a powerful juicy green,—the distant mountains dark blue. The uniformly solid flesh tones are too generally white in the Christ, and too monotonously brown in the

St. John. Lastly, the execution, though extremely careful, is not, as with Raphael, subservient to intelligent modelling, but is merely blended into a smooth surface, with finely ground colours. I am not prepared to agree with M. Passavant in assigning this picture to Francesco Penni, whose only authentic oil picture—the lower part of the Coronation of the Virgin in the Vatican—has a greyer and more glassy tone of flesh, and a less brilliant colouring. With the exception of some inconsiderable cracks in the wood, which have been filled up, the picture is in excellent preservation.

4. The Virgin lifting the veil from the sleeping Infant, who is worshipped by St. John (No. 36). An old and very good repetition of the composition, the best known example of which is in the collection of the Louvre at Paris, under the name of "La Vierge au Linge."

GIULIO ROMANO.—Juno awaking snatches the infant Hercules from her breast (No. 293). The action of the principal group is not happy; two graceful boys in the background, climbing a tree, as well as a third, with two satyrs, and the landscape, are more pleasing. This picture, which is of moderate size, is, for him, remarkably clear and warm in colouring. From the Orleans Gallery (No. 18).

POLIDORO DA CARAVAGGIO (No. 74).—The Egyptians overwhelmed in the Red Sea, while the Israelites express their gratitude to Moses, whose figure is taken from that of St. Paul preaching at Athens in Raphael's cartoon. The attitude is grand; the heads exaggerated. The outlines and lights of the figures being drawn in with a light colour upon a brown ground, this sketchy picture has the effect of a Sgraffitto. This was the manner in which Polidoro had adorned the fronts of many houses in Rome with the most ingenious compositions. For this purpose the wall was covered with a dark colour, and, when that was dry, a lighter colour was laid over it. He then with a pointed iron tool scratched out his figures in such a manner through the upper coat as to show the lower dark colour in every line.*

ANDREA DA SALERNO.—St. Catherine (No. 79), and St. Rosalie (No. 80). These are genuine though not very important pictures by this Neapolitan pupil of Raphael. The heads are somewhat feeble, and the figures over long, but the colouring is warm.

* For further description of the process see Vasari, Introduzione, chap. 26.

BALTHASAR PERUZZI.—The Adoration of the Kings (No. 85). In the style of Raphael's school, with his own well-known capricious additions of turbans and other strange costumes. The design is Peruzzi's, but the execution belongs to a master of the Ferrarese school. From the Orleans Gallery.

MAZZOLINO DI FERRARA.—The Circumcision of Christ, from Mr. Coningham's collection. Like all the specimens I have seen from this collection, a genuine and fine picture.

SASSOFERRATO.—The Madonna (No. 9); a careful and genuine specimen of this devotional picture so often repeated by him.

PANNINI.—The interior of a picture gallery (No. 5), and a view of the interior of St. Peter's with a procession (No. 6). These are among the best works by this painter.

LOMBARD SCHOOL.

BERNARDINO LUINI.—A beautiful female head, warm in colouring, in the well-known style of Leonardo da Vinci, and accordingly so called when in the Orleans Gallery (No. 49).

CORREGGIO.—An old and good copy of the Vierge au Panier, in the National Gallery. In the Orleans Gallery it passed for the original, and has the advantage of being in better preservation (No. 42).

PARMIGIANINO.—1. A moderate example of Cupid making his bow (No. 295), which is so often met with; formerly in the collection of Queen Christina, and in the Orleans Gallery; the original, which is unhappily much injured, being in the Belvedere at Vienna.

2. A picture of the Virgin and Child, St. John, and Mary Magdalen, differs very much, both in the characters and colouring, from this master, and may perhaps be by another of the able imitators of Correggio (No. 20).

SCHIDONE.—The Virgin teaching the infant Christ to read. The invention, as usual in this late imitator of Correggio, is poor, but the warm brownish chiaroscuro is of great depth and force. From the Orleans Gallery.

VENETIAN SCHOOL.

TITIAN.—1. The three Ages of Life (No. 77). In an agreeable landscape a beautiful fair girl is seated, in sweet converse with her

lover. In both, but especially in the profile of the girl, the holy feeling of youthful innocence and affection is most charmingly expressed; forming one of the most beautiful idyllic groups that art has produced. The charm of this picture is enhanced by the spirited and yet careful execution, and by the light and marvellously transparent gold tone. On the other side of the picture are some children asleep, among whom Cupid steps without at all disturbing their repose. In the distance is an old man, who pays no regard to Cupid, but is engaged in contemplating two skulls which lie on the ground, and remind him of the vicissitudes of human life. The artist with refined tact places this moral in the background. The landscape, with its deep green, its light blue distance, and its bright sky, breathes, like the main group, the most cheerful freshness of life. Titian painted this fine picture for Giovanni di Castelli, in the early period of his life, when the example of Giorgione had a very powerful and beneficial influence upon him. Giorgione was properly the inventor of such allegories and imaginative pieces; so that another example of this picture, which has passed through the collection of Queen Christina and the Orleans Gallery, was ascribed to him in the collection of the King of France.

2. La Vénus à la Coquille (No. 19). This picture, from the collection of Queen Christina, was known by this name in the Orleans Gallery. Venus, rising from the sea, which reaches her knee, is wringing the water out of her brown hair. Near her, upon the water, is a shell. The elevated beauty of the Venus Anadyomene of the ancients is out of the question, yet this bathing figure is very pleasing, and for Titian uncommonly graceful in the attitude. It was painted rather later than the preceding picture, and therefore the lights are less glowing, and the shadows of a paler brown. All the parts appear rounder, but less bright and clear.

3. Diana and Actæon (No. 17.) A composition of eight figures, two-thirds the size of life. On canvas. TITIANVS F. is inscribed in letters of gold upon a pilaster. This picture, as is so often the case with Titian, is not very happy in the lines, especially in the Actæon. The heads, too, which are mostly seen in profile, are not expressive, nor the drawing delicate; but the picture enchants the eye by the large masses of warm chiaroscuro, the astonishing skill

and breadth of the treatment, and by the poetical landscape with blue mountains. Titian painted this picture at an advanced age, and was evidently influenced by Paul Veronese in the more slender proportions of the figures, and in the use of striped draperies. Unfortunately it has become, by cleaning, rather lighter in the tone of the flesh than it originally was, and the threads of the dark-coloured canvas frequently appear, especially in the half-shadows, where the colour has less body.

4. The fable of Calisto (No. 18). Companion to the preceding, a composition of eleven figures. Upon a pedestal is in like manner TITIANVS F. inscribed. This picture has on the whole the same properties as the preceding; the figure of Diana is particularly slender and noble. A glowing setting sun makes a more striking contrast with the dark blue mountains of the landscape, and renders the reflections of many parts, for instance on a nymph near Calisto, still deeper and more effective. This masterpiece is even still more injured; the black threads are visible in all the half-shadows; and in the figure of Diana, and of the nymph in front, all keeping is so lost, that the original colour looks like insulated spots. Only a few parts—for instance, a portion of the neck of the nymph quite on the left hand—still give an idea of the warm, deep golden tone, which the whole picture formerly had. The shadow on the leg of the same nymph is coarsely painted over.

These two pictures were in the Orleans Gallery, and are said to be those which Titian, according to Vasari's account, painted for Philip II., King of Spain. Though I do not doubt their originality, I must however observe that there is a duplicate at Madrid, formerly in the Buen Retiro Palace, and which now adorns the Royal Gallery.

5. Portrait of Pope Clement VII.—This appears to me to be too feeble for Titian (No. 57).

SEBASTIAN DEL PIOMBO.—The Entombment. After a composition by Michael Angelo, from the Orleans Gallery. This has been so much repainted, that no opinion can be given of it (No. 31).

PARIS BORDONE.—Repose of the Holy Family (No. 89), in a rich poetical mountainous landscape. An uncommonly carefully executed and glowingly-coloured picture, by this very unequal follower of Titian.

PALMA VECCHIO.—Portrait of a Doge, on a red seat, to the knees (No. 60). The head very animated and well conceived; the hands feeble, the execution careful, the colouring, for him, less striking than usual. From the Orleans Gallery.

Two Holy Families in landscapes, which are ascribed to Palma Vecchio (Nos. 3 and 29), are pleasing pictures, by another Venetian master, not known to me. The colouring of No. 3, in particular, is remarkably brilliant.

TINTORETTO.—1. The Entombment (No. 40), from the Orleans Gallery; figures three-quarters the size of life. Far more noble and true in action than usual; the group of the Virgin fainting, with two women, is especially dignified and full of feeling, careful in the execution, but less warm and clear in the tints than his pictures frequently are.

2. Portrait of a Venetian nobleman (No. 106), from the Orleans Gallery. Noble and powerful in conception, and admirably modelled; the tone of the flesh a warm red; the hands injured by cleaning; painted in 1588.

3. Portrait of a man with a large open book (No. 104). With the exception of the face—most powerfully coloured in a reddish brown tone—a mass of black.

4. Portrait of a Venetian Senator (No. 15), from the Coningham collection; most animatedly conceived, and treated in a style of masterly breadth.

LORENZO LOTTO.—The Virgin and Child, and four Saints (No. 90). The attitude of the Child is ungraceful. We have here the delicacy of heads and tone peculiar to this master.

ANDREA SCHIAVONE.—1. Christ before Pilate (No. 4), from the collection of Queen Christina, afterwards in the Orleans Gallery. Though this painter, more than most of the Venetians, has a certain feeling for the beauty of lines, and though his pictures are very effective by contrasts of warm lights and dark shadows, yet these qualities cannot make amends for the poorness of the heads, the coarseness of the execution, and the heaviness of the colouring. I found this observation again confirmed in this picture.

2. The Marriage of St. Catherine has the same faults and excellences (No. 108).

ALESSANDRO TURCHI, called ALESSANDRO VERONESE.—Joseph and Potiphar's wife, on grey marble (No. 82). A remarkably

brilliant picture; all the parts very carefully rounded; but, as usual, motley and mannered. From the Orleans Gallery.

BOLOGNESE SCHOOL.

LODOVICO CARRACCI.—1. The Descent from the Cross, figures as large as life; from the collection of the Duke of Modena. Though this picture is admirably drawn, as, for instance, in the foreshortened figure of the Christ, and very clear and warm in the colouring, particularly in the St. John, yet it is so theatrical in composition, and many of the attitudes—for example, that of the Virgin fainting—are so ill chosen, that it leaves an unpleasant impression (No. 9).

2. The Virgin with the Child appearing to St. Catherine in a dream (No. 48). From the Orleans Gallery; the figures nearly the size of life. In the clear colouring, as well as in the character of the Saint, we recognise the imitation of Correggio, otherwise the composition is not happy, the drapery too massy, and the shadows too dark.

3. A Pietà. A study for an altar-piece: combining with beautiful composition, fine drawing, and striking effect, that refined feeling which this master often evinces (No. 22).

ANNIBALE CARRACCI.—1. St. Gregory at prayer (No. 76), surrounded by eight Angels; figures as large as life. This picture, painted for Cardinal Salviati, for a chapel in the church of S. Gregorio in Rome, and, according to the old method, on panel, proves with what success A. Carracci devoted himself to the study of Correggio. Not only have the angels a similar gracefulness of attitude, but, in the soft gradation, in the reflections, and in the general clearness and careful blending of the lively colouring, a happy imitation of Correggio is apparent.

2. St. Francis adoring the infant Christ (No. 81), from the Orleans Gallery. Here, too, we see a diligent imitation of those darker pictures of Correggio where he aimed at effect.

3. Danaë receiving the golden shower; from the Orleans Gallery; full life-size. A comparison of this with the preceding pictures enables us clearly to perceive the eclectic character of this master. Here there is no trace of the influence of Correggio; but, in the whole conception, it is evident that he had before him the great Venetian painters, Titian, Paul Veronese, &c. In the

robust, compact forms, and careful execution, there is, as in them, a visible striving after truth and nature. The beautiful poetical landscape in the background is quite in the taste of Titian (No. 10).

4. St. John the Baptist pointing to Christ, who is approaching from the distance (No. 84); from the Orleans Gallery. In this picture we see the eclectic studies of Annibale Carracci on another side. We have here an academic figure. The St. John is coloured in a reddish tone, like the Genius of Glory in the Dresden Gallery. The landscape is of a noble, cheerful character.

5. St. John the Baptist as a child, in a landscape (No. 58), also from the Orleans Gallery; this is of the same class, only the position of the legs is tasteless, and the landscape too dark.

DOMENICHINO.—1. Christ bearing the Cross (No. 30), from the Orleans Gallery. As is sometimes the case with this master, the composition has a scattered, arbitrary effect, and is wanting in masses and leading lines. The conception of the figure of Christ, sunk to the ground, is noble, but rather too feeble. In clearness and freshness of colouring, however, and in admirable execution, this picture is one of his finest works.

2. The Ecstasy of St. Francis (No. 83), from the Orleans Gallery. The expression of enthusiasm is very successfully given, the colouring again very bright and clear, the execution rather less careful.

3. The head of a female Saint (No. 51) combines that nobleness of character and expression which he knew how to give to such subjects with his brightest colouring.

4. A landscape; with the story of Calisto (No. 88). This picture continues to be ascribed, as in the Orleans Gallery, to Annibale Carracci, but it so entirely coincides in all its parts with Domenichino's well-known picture of Diana and her Nymphs, in the Borghese Palace, that I must decidedly attribute it to him. Some attitudes and heads, which are peculiarly his own, are repeated here from that picture; Annibale Carracci, besides, has not this reddish glowing tone of the flesh, nor this fresh juicy green of the trees. This picture, about 2 ft. 8 in. high, and 3 ft. 6 in. wide, is in every respect one of the most beautiful small works by Domenichino.

5. A landscape, about 7 ft. wide and 4 ft. high; from the

Orleans Gallery (No. 47). In the fine forms of the mountains, which are interrupted, in the middle distance, by buildings in an elevated style of architecture, the poetical feeling of Domenichino is as clearly expressed as in the figures,—two lovers watched by an aged female, a flock of sheep led to drink at a stream, and fishermen crossing it in their boat. The treatment is broad and masterly, the general tone uncommonly fresh and clear. Such a picture is instructive, as serving to convince us how excellent an example Gaspar Poussin had in Domenichino.

6. Another landscape, with fishermen, and women washing (No. 61), is also noble in design, and carefully executed in a fine body, but heavier and harder in the colouring; while many parts have become dark, so that the effect is patchy and inharmonious.

GUIDO RENI.—1. The Infant Christ sleeping on the cross (No. 13), from the Orleans Gallery. This is a pleasing picture, of delicate execution.

2. A warmly-coloured and carefully-executed repetition of Guido's well-known picture of the Archangel Michael, in the church of the Capuchins in Rome.

ALBANO.—Salmacis and Hermaphroditus, from the Orleans Gallery (No. 279). Remarkably solid and careful in execution; but Hermaphroditus is not happy in form, and the landscape is rather dark.

GUERCINO.—1. David and Abigail (No. 27), a rich composition, with figures as large as life, formerly in the collection of Cardinal Mazarin, and afterwards in the Orleans Gallery. Notwithstanding the beauty of the composition, the heads are uniform and unmeaning, the forms hard, and the effect, in consequence of the darkening of the shadows, motley and out of keeping. The appearance of the picture is also injured by its having been retouched in some places.

2. A drawing in sepia, placed next it, is far more satisfactory. The heads are so spirited, and the treatment so masterly, that this may be pronounced one of the finest drawings by Guercino.

3. The portrait of the Cenci, painted in a bright and warm tone—the master considered—and differing from the celebrated picture by Guido, more especially in the expression of sorrow.

LANFRANCO.—The Ecstasy of St. Francis. Though, as is generally the case with him, there is little feeling in the heads,

and the shadows are very dark, yet this picture is favourably distinguished by a carefully blended execution in a masterly body, and by a very striking effect (No. 21).

The naturalistic tendency of the school of Michael Angelo da Caravaggio is here only represented by a very excellent picture by RIBERA, called LO SPAGNOLETTO. The subject is the youthful Christ teaching in the Temple. The whole composition, about 4 ft. high and 6 ft. wide, half-length figures, is very original; the characters far nobler than usual. The expression of inspiration in the profile of Christ, who is pointing upwards with his hand, is extremely happy; the execution is excellent. The colouring of the Christ is of a light tone, that of the seven doctors of a powerful brownish tone.

Of the three great contemporary landscape-painters, Claude Lorraine, Gaspar Poussin, and Salvator Rosa, the collection possesses some choice works.

CLAUDE LORRAINE.—1. Morning (No. 103), about 1 ft. 3 in. high and 1 ft. 6 in. wide; a beautiful little picture of the best time of the master. The most charming execution, a certain decision of the forms, and a greater firmness in the local colours—for instance, of a juicy warm green in the trees, and of a decided blue in the distance—are here combined with that delicacy of gradation which predominates in his later works. Though a herd of cows is, in his usual manner, ill drawn, it essentially contributes to the idyllic feeling of the refreshing coolness of a fine morning, in the most beautiful natural scenery. This picture is inscribed No. 101 in the Liber Veritatis.

2. A morning landscape, in the refined and cheerful character of an antique idyl, which is still further indicated by the figures of girls dancing, and of the shepherd metamorphosed into a tree. Executed rather later than the preceding, hence the predominance of a rather more general tone; the green of the trees is cooler, the execution less detailed. On the other hand, the gradation of the silvery cool tones of the morning light gives a harmony to the whole which has a peculiar charm. Inscribed No. 142 in the Liber Veritatis, and painted in 1657 for M. de la Garde (No. 64).

3. A large landscape, with Moses and the burning bush (No. 41). The grand and sublime scenery is well suited to such a subject. In this picture, painted nine years later than the pre-

ceding, the broad treatment of his later period is perfectly formed. The picture is characterised by a fine feeling and a general harmony; and, as in most of his works of that time, a cool silvery scale of colours, with a pale green in the trees, predominates. Inscribed No. 161 in the Liber Veritatis, and painted in the year 1664 for a M. de Bourlemont. More recently it was in the possession of Mr. Clarke, then of Mr. Edward Bouverie, from whom the Duke of Bridgewater purchased it.

4. The morning sun illumines the boundless mirror of the dark blue sea, varied only by some distant islands, its surface being but gently rippled by the wind (No. 11). The feeling of solitude which this scene inspires is heightened by the single figure of Demosthenes walking along the shore; the ruins of a magnificent portico call to mind the perishableness of all the works of man, while nature ever flourishes in her pristine beauty. This is one of the chefs-d'œuvre of the master, as well for the poetical design as for the depth and fulness of the colours, and the judicious employment of all the resources of art in producing this effect. It is the companion of the preceding, and has passed through the same hands.

GASPAR POUSSIN.—1. A violent storm (No. 146), in a poetical landscape, with fine wooded hills. This masterly picture, from the Colonna Palace, has the advantage, over many of Poussin's, of great clearness in all the parts.

2. The view of a mountainous tract in the environs of Tivoli, in which the point of sight is taken very high, has become so dark that little of the details can be distinguished (No. 291).

3. A smaller landscape, traversed by a river; of most delicate treatment, soft and cool lighting, and great clearness in every part (No. 87).

4. A worthy companion to the preceding, a richly wooded valley, surrounded by delightful hills, only not in such good preservation (No. 8).

SALVATOR ROSA.—1. A wild rocky country on the coast of Calabria (No. 93), inscribed with the name of the master, and, when in the collection of the Duc de Praslin, called, from the figures, "Les Augures." This picture entirely departs from the usual style of the master by the great lightness and clearness, and the delicate finish of all the parts. The effect is extremely pleasing.

2. A large landscape, with Jacob and his flocks (No. 105), is one of those brown and broadly painted pictures which have turned so dark that they afford no pleasure.

I observe in general that there are also very good pictures by many second-rate masters of the Italian school, such as Pietro da Cortona, Pietro Francesco Mola, Lauri, Cignani, Gessi, Elisabetta Sirani, and Luca Giordano.

FRENCH SCHOOL.

NICHOLAS POUSSIN.—1-7. The celebrated Seven Sacraments (Nos. 63-69), painted by Poussin at Rome for M. Chantelou, afterwards purchased by the Regent, Philip Duke of Orleans, for 120,000 livres, and subsequently from the Orleans Gallery by the Duke of Bridgewater for 700*l.* each, or 4900*l.* With Poussin's veneration for the antique, and his elevated feeling for nature, events of past ages represented in landscape scenery are, generally speaking, the most attractive of all the subjects treated by him. In those taken from the Bible, however, the application of his studies from the antique, especially in the heads, is too incompatible with the spirit of the sacred writings to satisfy the mind. In these subjects, too, he has often fallen into the besetting sin of the French school, namely, the theatrical style. These Sacraments have in a greater or less degree the faults here mentioned, and are, also, like so many of his pictures, unfortunately painted on a red ground; thus they have become dark in places, in consequence of the ground coming through. The general harmony, also, is often interrupted by the glaring blue and red draperies which Poussin introduced in his later works. Still, the composition, the fine drawing and style of drapery, the careful execution, and the landscape backgrounds, entitle them to rank among his most excellent works. As compositions, Confirmation, Marriage, and Baptism, are distinguished above the rest. Among the admirable figures in the latter, one is taken from Michael Angelo's celebrated cartoon of Soldiers bathing. Baptism and Ordination are particularly pleasing for their fine landscapes. The Last Supper and Extreme Unction prove that Poussin was not skilful in the treatment of night-scenes. The shadows are black, and the effect of the light of the tapers much too red and hard.

8. Moses striking the Rock (No. 62), painted for the same M.

Chantelou, and also from the Orleans Gallery. A rich, masterly composition, full of the most animated and happily conceived motives in the thirsty people, who are eager to enjoy the long-desired refreshment. A poetical landscape, in the warm glow of evening, enhances the charm of this picture.

Of the French masters who, like Michael Angelo da Caravaggio, followed the naturalistic tendency, while Poussin proceeded in the same course as the Carracci, here is a Company of Musicians by Valentin (No. 2), extremely spirited, and of great truth of nature in the heads; the whole very clear and carefully executed.

BOURGUIGNON.—Here is a rare picture by this master, viz. a large landscape, the composition of which is grand; but the lights are cold, the shadows heavy and dark.

SPANISH SCHOOL.

This school is well represented by the portrait of a son of the Duke of Olivarez, by Velasquez (No. 32). The attitude of the whole figure, which is the size of life, is easy; the head of the young man, taken in full light, is very ably and carefully painted, in a clear, warm, brownish tone. This picture was purchased by Lord Ellesmere himself, at the sale of the collection of Count Altamira.

2. Another picture by this master, his own portrait, agrees in every respect, in the deep red-brown tones, in the genuine Spanish grandee features, and in the jet black hair, with his portrait in the Florence Gallery, and is as remarkable a picture as it is characteristic of the master.

MURILLO.—The parable of Lazarus and the Rich Man (No. 72): a spirited sketch, of delicate colouring.

FLEMISH SCHOOL.

VANDYCK.—1. The Virgin and Child (No. 23). More noble in character than usual, and at the same time very carefully executed, and of a brilliancy of colouring approaching Rubens.

2. Portrait of a man (No. 204): in the noble simplified conception of the forms, and in the deep golden tone of this admirably painted portrait, we plainly recognise the influence of Titian or Tintoretto. This picture was exhibited in the British Institution in 1835.

GONZALES COQUES.—Portrait of a man in a black dress; small whole-length. The head finely modelled, in a full tone. The touch has some resemblance with Teniers, whose portrait this is said to be (No. 224).

TENIERS.—Here are specimens of the different styles of this excellent master. 1. Playing at Skittles in a courtyard, nine figures (No. 213): full of life; of the artist's early period, as the very brown tone of the countenances proves.

2. The Alchymist blowing the fire under a crucible (No. 130); by his side a young man; farther within two workmen; various utensils lying about. Inscribed 1649. From the Orleans Gallery. Painted with great spirit and mastery, with a peculiar harmony in the arrangement of the cool scale of colours, and of remarkable clearness and delicacy in the gradations. This is in Teniers' best style, and of his best period. 1 ft. 4 in. high, and 1 ft. 8½ in. wide. On panel.

3. Peasants at play (No. 215): more slightly treated, but of the same time as the preceding.

4. In the front two men smoking; in the background four boors playing cards (No. 218). This picture, only 6½ in. high, and 8 in. wide, is of the same period, and of the rarest delicacy of cool tones.

5. A peasant with a basket going up to a woman who is standing before a house-door (No. 253). This picture, though slightly painted, is extremely pleasing, from the striking effect of light. In the catalogue it is erroneously ascribed to the elder Teniers.

6. A Village Festival (No. 202). Eating, drinking, and dancing occupy the numerous company. In the distance is seen the country-house of Teniers, and a party of ladies and gentlemen approaching. The animated and various expressions of rural gaiety, the natural arrangement, the fine touch, the light cheerful harmony of the whole, the admirable aërial tone in the distant landscape, render this masterpiece very pleasing. 2 ft. 1 in. high 2 ft. 4½ in. wide; canvas.

7. A Peasant's Wedding, celebrated by about thirty-four persons in a courtyard (No. 192). The bride sits modestly at table between two elder women and other guests, while the rest of the company are dancing and smoking. Of admirable motives and very careful execution, but smoother and less spirited in the

touch, and rather heavy in the colour, especially in the somewhat dull sky and the landscape.

Of two masters who painted in the style of Teniers, Gillis van Tilburgh and Van Harp, here are two pictures by each, of which a large Peasant's Wedding by the former (No. 185) is one of his best works. The gallery contains also pictures, some of them of great merit, by various masters of secondary rank, such as Craesbecke, Jan Breughel, Paul Brill, Wildens, Artois, Huysman, Jan Fyt, Steenwyck, &c.

DUTCH SCHOOL.

REMBRANDT.—1. Portrait of himself at the age of about fifty (No. 186), admirably painted in a remarkably true local tint of the flesh; but, as is sometimes the case in his pictures of that period, less warm and clear in tone, especially in the grey shadows.

2. A female portrait (No. 187), in a rich dress, is one of his unusually light pictures, taken in full light and carefully finished.

3. A study (No. 136). The head of a man, in the finest golden tone and of masterly impasto; the rest only slightly painted in.

4. An old woman (No. 168), in a bright red dress, before whom a boy is kneeling, is supposed to be intended for Hannah with her son Samuel. The figures are relieved with extraordinary force from the dark background.

SALOMON KONINCK.—A young man intently reading a book in a lofty apartment (No. 109). The effect of the light falling in is executed with great knowledge and delicacy; but this follower of Rembrandt wants his power: he painted this picture, however, which is inscribed with his name and the date 1630, when he was only twenty-one years of age.

JAN VICTOR.—Tobit the father giving instructions to his son previous to his departure; the mother at her spinning-wheel: a picture by this scholar or follower of Rembrandt, which is very pleasing for the simple truth of motive, the tender harmony of the clear, broken colours, and for the careful execution.

NICOLAS MAAS.—A girl seated in a room, threading her needle. The effect of light is very striking, and the picture is carefully treated with a certain degree of breadth. More attention has lately been paid to the merit of pictures of this kind by this scholar of Rembrandt, so that they are now much esteemed in

England. They generally represent quiet domestic scenes, and are distinguished by the great clearness and warmth of the always powerful lighting.

TERBURG.—"Conseil paternel" (No. 198); from Lord Wharncliffe's collection. This picture is the third version I know of this subject. It agrees entirely with that in the Museum at Berlin, only that it is broader in treatment and heavier in tone of colour. In the picture in the gallery at Amsterdam, which has been much injured, a dog is introduced.

GERARD DOW.—1. Portrait of himself at the age of about 22 (No. 124). This is a most complete reduction of the manner of his master, Rembrandt, to a miniature-scale. A cap casts a shadow across the face, which is relieved with mustachios and a small beard, and painted in a clear and bright golden tone: considering the high finish, the lightness and freedom of the touch is truly astonishing. $6\frac{1}{4}$ in. high, 5 in. wide. On panel.

2. A young man with a violin (No. 244), sitting at a table, on which are a globe, a candlestick, and the music-book, the light entering through a large bow-window. He wears a cap with a feather in it. The books and other things lying about contribute to complete the feeling of the comfort of a quiet domestic life, which Gerard Dow has admirably expressed in this picture. At the same time, the execution is so masterly, the effect of light in all the parts so admirable, and the harmony so delicate, that one is never weary of admiring this little gem: like the well-known Evening School in the gallery at Amsterdam, it is in my opinion one of the most charming pictures of this great master. $12\frac{5}{8}$ in. high, $9\frac{7}{8}$ in. wide. At the top, semicircular. On panel.

METZU.—1. A woman selling herrings in a shop (No. 217). An excellent specimen of the time when his works were finished with great care; painted in a solid body, and in a warm full tone. $7\frac{3}{4}$ in. high, $6\frac{1}{2}$ in. wide.

2. A lady in a graceful *négligée* caressing a spaniel (No. 242); smoother in treatment and heavier in tone than is usual with Metzu, otherwise very elegant.

3. A horseman halting before a house, and a lady pouring out a glass of wine for him (No. 194). Painted with great breadth and lightness in the cool silvery tone which the artist latterly adopted. At the time of Descamps it was in the celebrated

Lubbeling collection at Amsterdam. 1 ft. 8 in. high, 2 ft. 2 in. wide. On canvas pasted on panel.

FRANZ VAN MIERIS.—1. His own portrait (No. 125), aged about 45; from the collection of Count Pourtales. A genuine and delicate picture.

2. A young lady in a red boddice, trimmed with ermine, and a blue satin dress, tying her cap under her chin (No. 219). The precision of all the parts taken in full light, combined with the softness and delicacy of the touch, give a great charm to this picture. 11 in. high, 9 in. wide. On panel.

CASPAR NETSCHER.—The Duchess of Mazarin and M. de St. Evremont, represented as Vertumnus and Pomona (No. 111). A very elegant picture. In the later, cold, and rather over smooth manner of the master.

EGLON VAN DER NEER.—A handsome boy, dressed in pale blue silk, and an orange cap, adorned with a bird of paradise, is beating a drum (No. 221). This little picture has, in the highest degree, the mellowness and great elegance in which this rare master so nearly approaches Caspar Netscher.

PETER VAN SLINGELANDT.—A man offering partridges for sale to a cook, who is peeling oranges (No. 263); beside her is a man-cook with the spit: inscribed 1685. No idea can be formed of the unspeakable finish of this picture; for instance, among the many accessories, a cut loaf is rendered with minute truth. If, in this respect, he surpasses even Gerard Dow, he is far inferior to him in the cold general tone, the heaviness and opaqueness of the colours, and in the want of expression in the countenances. 1 ft. 6 in. high, 1 ft. 3 in. wide. On panel.

WILLIAM VAN MIERIS.—A woman giving a violin-player something to drink at a table covered with green cloth (No. 214). An excellent picture of his earlier period, when he approached nearer his father, Franz; the impasto is better, the tone warmer, and the treatment not so smooth.

ARY DE VOYS.—The portrait of a boy with a book. An excellent work, inscribed with the name of this rare master; delicate in execution, and clear, warm, and harmonious in tone.

JAN STEEN.—An old fishmonger offering a haddock to a girl (No. 191); four other persons present; half-length figures; full of life in his manner, but of that dark-brown tone in the heads of

the men which is less popular, and with a certain hardness in the outlines.

2. A school (No. 153). The schoolmaster is cutting a pen; his wife teaching a boy to read; and the school is engaged in sports of various kinds. This picture is remarkable for richness of composition; for variety of animated motive; for excellence of chiaroscuro, and for its deep and juicy golden tones. It has passed through the Lormier and Braamcamp collections, and also through that of the Marquis Camden.

ADRIAN BROUWER.—By this, the most vulgar of all the painters of common alehouse scenes, but who excels them all in the fusion of his painting, here is a hilly landscape (No. 129), with a farmhouse and some pollard trees, extremely spirited in design and execution, and of striking effect of light, resembling Rembrandt. The old frame is adorned with flowers by Daniel Seghers. This picture was purchased by Lord Ellesmere in Russia.

ADRIAN VAN OSTADE.—1. Two workmen playing backgammon, a third looking on (No. 154). Very light in the tone of the flesh, with a masterly broad touch. Inscribed 1644. To the knees. 1 ft. 1 in. high, 1 ft. 3 in. wide. On panel. Formerly in the collections of Blondel de Gagny and Count Van Merle. This picture is disfigured by a badly painted addition at the side of the window.

2. A woman in a doorway in animated conversation with a man outside (No. 203). A vine upon the front of the house. Inscribed 1667. These half-length figures are of an unusual size for Ostade; they are admirably and very carefully painted, though less transparent and warm in tone than usual. 1 ft. 4½ in. high, 1 ft. 2½ in. wide. The left hand of the woman, and the right hand of the man, have been retouched.

3. A lawyer, seated at ease in his room, reading a document (No. 177). A man with a look of expectation stands by him with a present of game. Besides the dramatic interest, in which this picture approaches the manner of Wilkie, the head of the lawyer is one of the most spirited and animated that Ostade ever painted. The tone of the flesh is light, and, at the same time, warm and transparent, the lighting very striking. This little jewel comes from the Greffier Fagel collection. Inscribed 1671. 1 ft. high, 10½ in. wide. On panel.

4. Country people before a village alehouse, some of whom are

playing at ninepins (No. 166). Inscribed 1776. A rich, carefully executed picture; but the landscape rather cold in the tone for Ostade; the flesh rather too red. 1 ft. 5 in. high, 1 ft. 8 in. wide. On canvas. From the Geldermeester collection.

5. A jolly countryman drinking a toast (No. 126). Inscribed 1677. Remarkably animated and hearty in expression; free in treatment; true in the tone of the flesh, though less glowing and transparent. 6¾ in. high, 5¼ in. wide. On panel.

6. Peasants in an alehouse (No. 176). Here I miss the spirited touch and clear colouring of the master.

ISAAC OSTADE.—1. A halt of travellers on horseback at a village alehouse (No. 182). A rich picture, powerful and warm in tone, and carefully executed. 1 ft. 11 in. high, 2 ft. 9 in. wide. On panel.

2. A number of country people assembled before a village alehouse (No. 183). A waggon stopping. A fiddler is playing under the trees. Of great effect of light. 1 ft. 9 in. high, 2 ft. 5¾ in. wide. On panel.

PAUL POTTER.—Three oxen in a meadow, very true to nature, especially the one lying near an old willow-tree (No. 208). The treatment is rather dry, and the over red colour of one of the oxen injures the keeping. 10½ in. high, 11¾ in. wide. On panel.

ADRIAN VAN DE VELDE.—A red cow is being milked (No. 220). A yellow one and a sheep are lying down. A most delicate and warmly touched little picture, of striking effect. 5¼ in. high, 6¾ in. wide.

In contradistinction to the two preceding masters, the two following frequently represent their animals in the richer landscape scenery of the south.

BERGHEM.—1. A long bridge over a piece of water which winds through a flat country, with an extensive distance (No. 243). A hawking party and country people animate the landscape, which is illumined by the warm glow of evening, with all nature in repose. The clearness and force of the effect, the delicacy of the touch, the fine body, the refined taste of the arrangement, and the correct drawing, show the master in the highest perfection of those qualities for which he is so greatly esteemed. This gem formerly adorned the Slingelandt and Colonna collections. 1 ft. 2⅝ in. high, 1 ft. 9 in. wide. On panel.

2. In the foreground of a bald landscape, in which rises a mass of rocks, is a woman upon an ass, with its foal, and a herdsman with three cows (No. 209). Singularly clear and brilliant, in a glowing evening light. 9½ in. high, 1 ft. wide. On panel.

3. By the side of a cool piece of water, which bathes wooded rocks (No. 123), are a Satyr and two Nymphs; near them two cows, and goats, more true to nature than is often the case with this master. Very delicate in execution; the gradations of the distance in particular are very delicately toned. 1 ft. 7¾ in. high, 1 ft. 11¼ in. wide.

4. A landscape with richly clothed rocks; on the road herdsmen and their cattle, among whom a woman riding on an ass is conspicuous (No. 158). The picture is in admirable body in a warm evening light, the effect of which, however, is rather injured by the too dark mass in the foreground. 2 ft. 0½ in. high, 2 ft. 7 in. wide. On canvas.

5. A river running at the foot of a range of lofty rocky mountains (No. 212). Among the numerous figures we have, again, his favourite woman riding on an ass. In this picture, however, the cold, blue, heavy tone and the motley effect predominate: 3 ft. 9 in. high, 5 ft. 3½ in. wide. On canvas.

CAREL DUJARDIN.—Country people with mules and other cattle passing a ford in a mountainous country (No. 206). Picturesquely designed, and very delicately executed, with great truth of nature. A mild evening light tempers the cool silvery tone of the whole. 1 ft. 11½ in. high, 2 ft. 5½ in. wide. On canvas.

PHILIP WOUVERMANS.—1. A landscape, with a piece of water, in which boys are bathing (No. 282). On a hill, a waggon laden with hay; in the foreground two horses and other figures. Both in composition and execution an excellent picture, in his third manner, of a clear, delicate silvery harmony. 1 ft. 2 in. high, 1 ft. 4 in. wide. On panel.

2. The companion picture, with horses watering at the foot of a bridge, over which a waggon of hay is passing; this is rendered less harmonious by the rather dark sky and ground (No. 283).

3. Horsemen attacking infantry (No. 241), formerly in the Fesch gallery, and in point of animation, and spirited and broad treatment, one of the most beautiful specimens of this master's second manner. The colour very powerful, though the general tone is somewhat heavy.

ALBERT CUYP.—1. View of the Maese near Dort, on a fine summer morning, with a number of ships (No. 216). In a boat with three trumpeters is a party of persons of distinction, supposed to be Maurice, Prince of Orange, and his suite, going to review the Dutch fleet. 3 ft. 9½ in. high, 5 ft. 6½ in. wide. On canvas. This is one of the most celebrated of Cuyp's works, and the finest of the Dutch school in this collection. It looks as if the painter had dipped his brush in light to express the play of the sunbeams, which have dispersed the morning mist upon the waters. If I had admired at a distance the transparency of the surface of the water, and the reflections on the dark sides of the vessels, I was perfectly astonished when I drew nearer, and saw in how free and masterly a manner all this had been attained. It is not possible to have a more perfect and more animated picture of the marine life of the Dutch, and we feel the pleasure which the artist must have experienced in the progress of his work. This picture is from the Slingelandt collection at Dort.

2. A woman milking a cow under a group of trees; near them are another cow lying down and a horse; in the distance a meadow (No. 200). On the other side, a piece of clear still water, in which are four cows, two horses, and two ducks. The afternoon sun spreads a bright light over all objects. A faithful and pleasing picture of Dutch country life. 4 ft. 6 in. high, 5 ft. 9 in. wide. On canvas.

3. A picture of the same size, and similar subject (No. 147), with a shepherd playing the flute; a massy rock, which interrupts the lines and the harmony of the composition, proves that Cuyp was not happy in combining scenery with which he was well acquainted with that to which he was a stranger.

4. The ruins of the Castle of Koningsvelt (No. 207). Travellers and horses in front of an alehouse, in a warm evening light, and very carefully finished. 1 ft. 6 in. high, 2 ft. 6 in. wide. On panel.

5. A lady and gentleman on horseback, conversing with some country people, upon a road which winds by a group of trees (No. 189). Though of the earlier period of the master, somewhat heavier in tone, and less free in touch, it is, nevertheless, extremely pleasing in the idyllic character and powerful warm effect of light. 1 ft. 5 in. high, 1 ft. 8½ in. wide. On panel.

JAN WYNANTS.—Here are five pictures by this artist, three of

which have figures by Adrian Van de Velde, and two by Lingelbach. Among them, three (Nos. 190, 227, 281) seem particularly deserving of notice for careful execution and good keeping.

JACOB RUYSDAEL.—The pictures in this gallery afford specimens of this great master's various powers. 1. The wooded plain near Haarlem, with a ray of light falling between dark shadows of clouds (No. 269). This picture, which is delicately executed, inspires a feeling of deep melancholy. 1ft. 4½ in. high, 1 ft. 6 in. wide. On canvas.

2. A wood, through which is a road leading to a village, the church of which is seen: the numerous figures of horsemen, a cart, and other figures, are by Philip Wouvermans. This fine picture, in which a feeling of country life is vividly expressed, is remarkable as showing the influence which Hobbema sometimes exercised over Ruysdael. In the conception and treatment it so much resembles him, that it is ascribed to him in the catalogue. 2 ft. high, 2 ft. 8 in. wide. On canvas.

3. The same may be said of the composition of a sluice with a bridge, a windmill, and other buildings (No. 197), a picture which is particularly pleasing for the brilliant sunlight, the clear water, and the powerful colouring. 2 ft. 1½ in. high, 2 ft. 6½ in. wide. On canvas.

4. A stream by the side of a wooded hill, with two fishermen drawing their nets (No. 247). The coolness of the wood, and the freshness of the water, are particularly attractive in this picture, the tone of which is dark. 1 ft. 6½ in. high, 2 ft. 0⅝ in. wide. On canvas.

5. A rapid stream rushing through a thick forest (No. 188). Some charcoal-burners and wood-cutters heighten the feeling of wildness and solitude which predominates in this dark-toned picture. Formerly in the Lapeyrière collection. 2 ft. high, 2 ft. 4 in. wide. On canvas.

6. A wooded scene (No. 172) with a small waterfall in front. On the left the ruins of a castle. A shepherd with his flock on the bridge. A picture of the most refined feeling for nature, truth of aërial tone, and tender execution. From Sir Charles Bagot's collection.

HOBBEMA.—1. The scattered houses of a village embosomed in trees (No. 256). One of the houses is brightly lighted by a sunbeam. In the foreground a reedy piece of water and three figures.

Very pleasing for the playful lights and the tender gradation. Some parts have, however, turned rather dark. 2 ft. 2 in. high, 2 ft. 8 in. wide. On canvas (No. 166).

2. A watermill and other buildings (No. 148), singularly clear, careful, and mellow; and, for Hobbema, remarkable for the large, quiet masses of shade and bright light; inscribed with his name and the year 1657. 1 ft. 2 in. high, 1 ft. 8½ in. wide.

JAN BOTH.—1. A cavern in a rock in the foreground is very agreeably contrasted with the blueish distance (No. 112). Three travellers and some cattle by Adrian Both animate this beautiful cabinet picture, which has the warm mellow tone of a fine southern summer evening. 11½ in. high, 1 ft. 2½ in. wide.

2. Four figures bathing in a piece of clear water, in which the serene warm evening sky is reflected: a mountainous landscape. The figures by Poelenburg (No. 193). A picture of the greatest idyllic beauty, of full harmonious colouring and soft melting finish. 2 ft. 1 in. high, 1 ft. 7 in. wide. On panel.

SIMON DE VLIEGER.—By this excellent marine painter here is a view of the coast of Scheveningen, which is very striking for the brilliant sunny light, the great truth, the gently-agitated water, the very careful execution, and extraordinary clearness.

WILLIAM VAN DE VELDE.—In pictures by this great master, this collection, like that of Sir Robert Peel, is one of the first in the world. If the latter takes the lead in calm sea-pieces, this is richer in representations of the element in a state of agitation, and in naval battles. 1. View of the entrance to the Texel, in stormy weather, with a cloudy, rainy sky (No. 196). Among the large and small vessels which diversify the agitated surface, the eye falls, in the first instance, on a packet-boat, lighted by a sunbeam, against which the foaming waves are dashing. There is something peculiarly pleasing in the delicate grey tone of the flat coast, which is lighted by another sunbeam. The wetness, clearness, and motion of the water are so true to nature, and the sky has such variety of gradations in the clouds, that the spectator always returns with delight to this poetical masterpiece. 4 ft. 4 in. high; 6 ft. 3 in. wide. On canvas.

2. A man-of-war struggling with the waves (No. 145). A piece of wreck is driving near a shoal; the dark sky threatens a more violent storm. A spirited composition, broader in the treat-

ment, and darker in the shadows, than usual. 1 ft. high, 1 ft. 3⅛ in. wide.

3. The Dutch coast (No. 258), the sea running high; in the foreground a fishing-boat; in the distance two men-of-war at anchor. Of unusual force and admirable tone of sky. Inscribed 1656: 1 ft. 5 in. high, 1 ft. 11 in. wide.

4. The mouth of the river Brille (No. 262); the sea slightly agitated; in front two small vessels, in the distance two merchantmen. Of great delicacy in the gradation from the broadly treated foreground to the soft and mellow distance: the lighting very clear and brilliant. This is quite a little gem. 1 ft. ¾ in. high, 1 ft. 2 in. wide. Canvas on panel.

5. View of a coast, with a perfectly calm sea, and cheerful morning light (No. 141). A man-of-war having fired a gun, the white smoke is seen gliding over the smooth surface. On the shore are some shrimp-fishers. 8 in. high, 10 in. wide. On panel.

6. A scene from the naval battle which took place in the year 1666, between the English and Dutch fleets (No. 175). The Royal Prince, an English ship of the line of 92 guns, having run aground upon a shoal, is compelled to strike to the Gouda, Dutch ship of the line. At a distance the fleets are preparing for battle. This picture unites great power and striking effect with the most masterly finish. 1 ft. 1½ in. high, 1 ft. 5 in. wide. On panel.

7. The same battle and the same event (No. 134), on a larger scale, and with a more detailed representation of the taking of the Royal Prince. Much more carefully executed in the details, and far more harmonious in its delicate grey tone, than most of the larger sea-pieces by this master that I have seen. 2 ft. 5½ in. high, 3 ft. 5½ in. wide. On canvas.

LUDOLPH BACKHUYSEN.—1. View of the Texel (No. 122). The sea, which is running high, is enlivened by seven large and small vessels; one of the elegant works which are characterised by the delicate touch of the master, and of his best period, as is proved by the date, 1670. 2 ft. 2 in. high, 2 ft. 7½ in. wide. On canvas.

2. View of the Y, near Amsterdam, with many vessels (No. 240). This otherwise valuable picture is one of those by the master in which the labour is too evident. The colouring, especially in the water, has something heavy and false. 4 ft. high, 5 ft. 1 in. wide. On panel.

JAN VAN DER HEYDEN.—A Dutch town with a canal, over which there is a bridge, with figures by Adrian Van de Velde (No. 135). This picture combines in a rare degree the inexpressibly careful execution of this master with a powerful effect of the masses. The brownish warm principal tone perfectly corresponds with the similar tone of the spirited figures. A chef-d'œuvre of the master. 1 ft. 6½ in. high, 2 ft. wide. On canvas.

EMANUEL DE WITT.—The interior of a Dutch church with figures. If Van der Heyden be considered the first of Dutch architectural painters for delicacy of execution, De Witt is the same in breadth and softness, as well as in the masterly effect of his chiaroscuro. This picture is a good specimen of these qualities.

The delight taken by the Dutch in the cultivation of flowers and fruit pointed out those productions of nature as fit subjects for the pencil, and this gave rise to the greatest school of flower and fruit painters in the world. In this branch of art here are some choice specimens. (No. 200.) A group of grapes and apricots, of extraordinary truth and mastery, by CORNELIUS DE HEEM, who, in my opinion, was, like his father, JAN DAVID DE HEEM, unsurpassed in this department; both uniting, with the highest truth and masterly execution, a more tasteful arrangement, and a more general harmony, than other artists.

JAN VAN HUYSUM.—This painter is foremost in delicacy of execution and lightness of tone. (No. 171.) Another rich, though not so highly finished a picture, a small bunch of flowers on a light-coloured background, possesses these qualities in the highest degree. The picture is inscribed with the name of the painter and the date, "1723 en 1724." 1 ft. 3⅛ in. high, 1 ft. 0⅝ in. wide. On panel. (No. 198.)

I may observe that this collection is not wanting in more or less meritorious pictures by second-rate Dutch artists, such as Mirevelt, Van Tol, Molenaer, Bega, Dusart, Franz Van Mieris the younger, Van Hoogstraeten, Breklenkamp, Asselyn, Stoop, Van Strey, Huchtenburg, Decker, Van de Capella, Van Os.

ENGLISH SCHOOL.

The Chandos portrait of William Shakspeare (No. 159). Though it is very uncertain whether this picture was painted by Burbage, yet there is no doubt that it proceeds from the hand of

some English painter. Many even pretend to question whether it be really a portrait of Shakspeare. In the principal features, however, it appears to me to correspond entirely with two other pictures of the great poet—one in Wentworth House, the other lithographed in 1851—and above all with his bust at Stratford-upon-Avon. The difference between these portraits is only such as may be fully accounted for by the various conceptions of the artists and the different ages of the man. This picture, however, is far superior to all the others. The conception is animated; the original painting, though now much disfigured by retouchings, is of a warm tone and great breadth of treatment; and who can deny that the chief characteristics of this portrait—the lofty and noble forehead, the deep dark eyes, the nostrils breathing the fire of passion, the mouth combining at once the expression of healthy life with slight melancholy and delicate irony—are characteristics worthy of such a completely gifted genius? The aquatint engraving from this portrait, published by the Shakespeare Society, is a very faithful version.

DOBSON.—A portrait of the poet Cleveland (No. 205): one of his best pictures, in which he approaches very near to Vandyck in conception and drawing, and is scarcely inferior to him except in the weaker colouring.

SIR JOSHUA REYNOLDS.—A family piece (No. 159), Lord and Lady Clive with a child and a Hindoo nurse, is of those pictures by this great master which combine a lovely conception with a subdued and transparent colouring and careful execution.

WILSON.—By this master here is another, rather less faded repetition of the landscape, with the death of the children of Niobe (No. 271), which composition I have more particularly described in the National Gallery (No. 45); also another landscape, less important in composition, but truer and clearer in tone.

GAINSBOROUGH.—Cows in a meadow. Of extreme lightness and picturesque beauty. In the forms of the cows we recognise the influence of Cuyp.

TURNER.—This spirited painter, who is so great a favourite with the English, has here furnished a pendant to the great seastorm by William Van de Velde (No. 251), which, in the violent contrast of the bright horizon with dark clouds, far exceeds the other in striking effect; but is inferior to it in the truth and clear-

ness of the clouds and waves, in feeling and detail of the execution; and, compared with it, appears like a successful piece of scene-painting. The million, who require nothing more in art, will always prefer Turner's picture.

A picture by Paul de la Roche (No. 186) is a specimen of the MODERN FRENCH SCHOOL. It represents Charles I. after his condemnation, insulted by the soldiers of the guard. The resignation of the fallen monarch contrasts strongly with the rude barbarity of his persecutors. An old soldier, who is moved to tears at the sight, is a relief for the spectator's sympathies. The composition has the usual qualities of this painter—great knowledge, good keeping, and a broad and masterly execution, which extends to the most subordinate parts. At the same time I can only lament that Paul de la Roche and other distinguished artists should have devoted their energies to subjects which show mankind in their misery and degradation, and which every one would rather avoid. It is true that the formative arts are designed, not only to edify, to encourage, and even to cheer mankind, but also by their consoling and elevating beauty to reconcile the heart to those sufferings which are almost insupportable to witness in reality; but that they should be intended to excite those painful feelings of degradation, so often appealed to in the modern French and also in the Belgian school, it is hardly necessary for me to deny.

Nor is the MODERN GERMAN SCHOOL unrepresented here. A Madonna and Child and two male saints (No. 272), by Steinle of Frankfort, is a true specimen of his peculiarly noble and purely religious feeling. The picture is composed in the true ecclesiastical style; well drawn, and carefully executed in an harmonious though somewhat feeble tone of colour.

Lord Ellesmere possesses the excellent collection of original drawings by the Carracci, formerly in the possession of Sir Thomas Lawrence. In 1850 I had the pleasure of seeing them all in frames. It would exceed my limits to attempt to give any description of single specimens; I will only notice a slight sketch for the picture in the Louvre by Annibale Carracci, called "Le Silence," and another pen-drawing of the Glorification of the Virgin, accompanied by angels and two saints, which unite a noble feeling with the usual masterly execution of this painter. Several

drawings of landscapes also display that delicate feeling for lines and that poetry by which Annibale Carracci exercised so beneficial an influence on this species of painting. It may be hoped that the same generosity which has prompted the noble proprietor to open his gallery so freely to the public, will also induce him to permit these drawings to be in some measure accessible to those capable of appreciating them.

Among the sculpture in Cleveland House the group of Ino with the infant Bacchus, by Foley, is by far the most remarkable.

Lastly, I would observe that there are here old copies of two celebrated pictures. One, on a small scale, of the Descent from the Cross, by Roger van der Weyden the younger (No. 73), formerly in the Bettendorf collection at Aix-la-Chapelle, now in the Museum at Berlin, is faithful, and carefully executed; and, from the manner in which it is painted, seems to be about the time of Michael Cocxie, that is, the middle of the sixteenth century. The other, No. 299, the same size as the original, from St. John in the Wilderness, formerly highly extolled as a Raphael in the Gallery of Dusseldorf, now placed in the Gallery of Munich as a Giulio Romano, came from the Orleans Gallery, under the name of the Spanish painter Vargas.

BRITISH INSTITUTION.

The British Institution was founded in the year 1805, and opened for the first time in 1806. Under the patronage of the King, and the presidency of one of the highest of the nobility, a number of friends of art united for the purpose of promoting annual exhibitions of pictures. A suitable house in Pall Mall, the best part of London, was purchased by the contributions of the members, where the pictures of living artists are exhibited in the spring, and the works of ancient masters in the summer. To form the latter most of the proprietors of fine collections contribute; so that in a series of years it is possible here to become acquainted with the most valuable old pictures now in England.

Six evenings in each season these pictures are lighted up in the most brilliant manner, and a certain number of tickets of admission are allotted to the members, to distribute as they please. I received mine from the Duke of Sutherland, the president,

whose bust, by Chantrey, a remarkable likeness, was placed in the centre room. A very numerous and elegant assemblage of ladies and gentlemen were viewing the pictures, which covered all the walls. The most eminent artists and connoisseurs meet here and communicate their observations to each other.

Nothing is so well calculated to give a foreigner an idea of the astonishing treasures of art which England possesses as the annual contents of the British Institution. On the occasion of my first seeing one of these exhibitions—in 1835—only forty persons out of the very considerable number of owners of pictures, besides the King, had sent specimens of their collections, and yet 176 pictures were gathered together, most of which were good, and many of the highest class. Now, as a picture which has once been exhibited is not admitted a second time until after an interval of several years, the greater portion of pictures exhibited annually is always new. This can be done nowhere in the world but in England.

LETTER XIV.

STAFFORD HOUSE: An evening concert — Venetian school — Lombard school — Florentine school — Roman school — School of the Carracci — Neapolitan school — Genoese school — French school — Spanish school — The Soult Murillos — Netherlandish school — English school — Collection of French portraits — Antiques.——MR. ROGERS'S COLLECTION: Various objects of art — English school — Raphael's Madonna — Venetian school — Titian's 'Noli me tangere' — Bolognese school — French school — Netherlandish school — Drawings by the old masters — Engravings — Miniatures — Antique bust and candelabrum — Vases.——LORD ELCHO'S PICTURES. —— WORKS of ART belonging to LORD DE MAULEY.——COLLECTION of EARL DE GREY: Fine Vandycks.——PICTURES belonging to the DUKE OF NORFOLK.——LORD YARBOROUGH'S PICTURES.

STAFFORD HOUSE.

I HAVE now acquired an idea of the style and splendour of the residence of an English duke. Being furnished with two letters from the Queen of Hanover and the Princess Louisa of Prussia, I waited upon the Duke of Sutherland. I was received in the kindest manner, and the Duke himself showed me the principal parts of the house. In extent, grandeur of proportions, solidity of materials, and beauty of situation, it excels every other mansion in London. It was erected by Wyatt for the late Duke of York, but was purchased and finished after the Duke's death by the late Marquis of Stafford, father of the present Duke. His Grace has, however, added a story to it. The house commands a beautiful view; overlooking on the one side the whole of the Green Park, and on the other St. James's Park, with lofty trees of the most luxuriant growth, between which the towers of Westminster Abbey rise in the background. Yet the eye always returns to the interior of the apartments, where it is attracted by a variety of objects; for, besides the riches and the splendour which the hangings, curtains, and furniture everywhere display, the more noble and refined enjoyment which works of art alone can afford is nowhere failing. The marble chimney-pieces are adorned with small bronzes and with elegant vases, copied, in the choicest marbles, from the most celebrated antiques. There are also some antique busts and bas-reliefs.

But the chief ornaments are the paintings of the Italian, Flemish, Spanish, and modern English schools; to which the Duke, who is one of the richest men in England, continues to add. This nobleman, who in his youth resided a long time at the Prussian court, has cherished the recollection of that period, as appears from the portraits of many members of the Prussian royal family, among which the most remarkable is the bust of the Queen, executed in marble by Rauch, from his monument at Charlottenburg. On a later visit of his Grace and the Duchess to Berlin, when I had an opportunity of showing them a part of the King's pictures from the Solly collection, he duly appreciated the versatile genius of Schinkel. The manner in which he spoke of the elegance and richness of Schinkel's designs convinced me how justly he is placed in the first rank of the present patrons of art in England.

I had the honour of being presented to the Duchess, to whom I was indebted for much personal kindness. The expression of the purest benevolence and of a clear understanding, which is united in her countenance with uncommon and genuine English beauty, cannot but excite the admiration of all who have the advantage of her acquaintance.

The most striking part of the mansion is the great hall and staircase, uninterrupted to the roof, and perfectly lighted from above. The fine proportions, the colour of the walls, which are an admirable imitation of Giallo antico, and the rich balustrades of gilt bronze, have a surprising and splendid effect. The upper part of this fine space is now suitably decorated with good copies from well-known pictures by Paul Veronese. In the centre of one wall is St. Sebastian conducted to martyrdom, from the picture in the church of St. Sebastian at Venice. On each side are—the Marriage of St. Catherine, from the picture on the high altar of St. Catherine at Venice; and the Nativity. The opposite wall contains the Martyrdom of St. George; from the picture in S. Giorgio at Verona; and that of a female saint. In this splendid space an entertainment took place which I had the honour of attending in 1835. On that occasion the distinguished company, attired in the richest dresses, were seen dispersed in the hall, on the noble staircase, and in the gallery above; thus this grand architecture was furnished with figures corresponding with it, and the figures with a suitable background. This magnificent scene, brilliantly

illuminated, afforded such a beautiful and picturesque sight, that I fancied myself at one of those splendid festivals which Paul Veronese has represented in his larger pictures with such animation and incomparable skill. Only the melancholy uniformity of the black dress, to which gentlemen are condemned in our days, disturbed the harmony of the superb picture. It was much as if a flight of crows had alighted among birds of the most brilliant and most delicate colours. You may easily imagine that, with my admiration for beauty, I had opportunity enough to regale my eyes. The ear, too, was amply provided for. On a large landing-place a pianoforte was ingeniously concealed behind beautiful plants and flowers; from this little grove the voices of the first Italian singers —Malibran, Grisi, Lablache, Tamburini, Rubini, and Ivanhoff— were heard alternately together and alone; besides the favourite and newest pieces by Bellini, Rossini, and Donizetti, we heard also Beethoven's Adelaide, which was sung with great applause by Rubini, rather affectedly, it is true, but with that melting quality of voice and those delicate gradations peculiar to himself. Between the first and second parts of the music, and also after the conclusion of it, when the company dispersed into the adjoining apartments to take refreshment, I took the opportunity of looking at the pictures, some of which were brilliantly lighted up.

Since the occasion I have just described, a fine gallery, admirably lighted, partly from above and partly from the narrow ends, has been erected, in which the chief of the best pictures are worthily placed. Having been favoured, during my subsequent visits to England, in 1850 and 1851, with unrestricted admission, I am enabled to give a careful report of them.

VENETIAN SCHOOL.

A beautiful picture of the time of Giovanni Bellini, representing the Virgin and Child worshipped by six saints, with a landscape background. I do not know to what master it is here ascribed, but it is indubitably by Pietro degli Ingannati, a follower of Giovanni Bellini, by whom the Berlin Museum has an inscribed picture. The genuine religious feeling in the refined heads, and the light golden tone, render this picture very pleasing.

GIORGIONE.—A horseman in a landscape, a small picture of glowing colouring.

TITIAN.—Mercury teaching Cupid to read; Venus standing by. This picture, which came from the Orleans Gallery, is not one of the important productions of the master. Venus, in particular, is feeble, the landscape dark.

The portraits of a cardinal and of an old man, also attributed to Titian, appear to be clever works of art, but are hung too unfavourably to admit of any decision as to the master.

PORDENONE.—The Woman taken in Adultery; figures the size of life. The composition is in the well-known manner in which the Venetians of that age conceived this subject. The heads, in a brownish tone, are clear and warm. The position of the right hand of Christ is, however, tasteless. But the picture hangs too high to form a more decided opinion.

ANDREA SCHIAVONE.—The dead Christ supported by angels, Joseph of Arimathea standing by. The figures the size of life. Noble in the attitudes and forms. The brownish tone, though heavy and black in the shadows, is of great force. The treatment is very broad; the heads unmeaning. From the Orleans Gallery.

GIOVANNI BATTISTA MORONI.—Portrait of a Jesuit, sitting in a chair, with his left arm over the back of it, in his right a book, looking at the spectator with a sensible thoughtful expression. This picture exhibits Moroni as a portrait-painter of the first rank, and justifies the high opinion which Titian himself entertained of him. To a very lifelike conception is added the most delicate drawing in the head and hands, and the most careful execution of every part. The flesh in particular is treated in a full but subdued tone, with wonderful softness and delicacy in the transitions, and without in any degree losing the decision of the forms. I have seldom seen the liquid moisture of the eye so admirably expressed. If I were at liberty to choose, I would take this picture in preference to any one in the whole collection. The Marquis of Stafford, the Duke's father, paid 800*l.* for it.

The portrait of a man in a furred garment, attributed to Parmigianino, I should rather assign to a good master of the Venetian school. It is animated in conception, delicate in execution, and harmonious in colour.

PAUL VERONESE.—1. Christ with the Disciples at Emmaus. A small picture, in which, besides five other figures, there is a child

playing with a dog. As is generally the case with this master, a serious conception, in the spirit of the Bible, is not to be thought of. Otherwise, this picture, from the Orleans Gallery, is distinguished for warmth, fulness, and clearness of tone, and for careful execution.

2. A man on his knees, worshipping, with his patron saint. Figures the size of life; probably one wing of an altar-piece, the other being at Dulwich College. Dignified and noble in the heads, and very carefully executed in a dark, deep, but clear harmony. The whole has a character of great dignity.

3. An allegorical subject for a ceiling: Cupid, held up by Venus and a lady in Venetian costume, receives a globe from one of the three Graces. Also two Cupids with torches. This picture shows the master on his cheerful side. The heads are charming, the colouring bright and clear.

GIACOMO BASSANO.—The Presentation in the Temple, by torch-light. A beautiful composition of twelve small figures, in the deepest and clearest golden tone, and of a truly Rembrandt-like effect. From the Orleans Gallery.

TINTORETTO.—1. A Pope, surrounded by Cardinals, receiving a paper from some monks; a clever work by this very unequal master.

2. A company, among whom are musicians, and a man on horseback, in a poetical rich landscape. Beautiful heads, solid and careful painting, and a clear and warm colouring, distinguish this picture.

3 and 4. Two male portraits, one of which in particular is warm in tone and carefully modelled.

PIETRO DELLA VECCHIA.—A company of soldiers, some of whom are beating a drum. A long picture, very animated, and the solidly-painted colour very glowing.

ALESSANDRO VAROTARI, called IL PADOVANINO.—Jephthah's Daughter, with five female attendants. Far nobler in the heads, more solid in execution and impasto, and more glowing in the colouring, than most of his pictures.

ALESSANDRO TURCHI, called L'ORBETTO.—Christ and the Woman of Samaria. This combines with his usual carefulness of execution a successful composition and noble expression.

LOMBARD SCHOOL.

A female figure, half-length, in a blueish-white under-dress and a blue mantle, looking thoughtfully at a flower which she holds gracefully in her beautiful left hand. The well-known type of female countenance belonging to Leonardo da Vinci—which is here of remarkably delicate character—the tender yellowish tone of the flesh, and the great softness, lead to the conclusion that it is by one of the best Milanese scholars of Leonardo da Vinci, most probably Andrea Solario.

CORREGGIO.—A pack-horse and an ass, with their two drivers. A landscape of luminous tone forms the background. This picture, which is treated with great mastery and breadth, is said to have been painted by Correggio as a sign for a public-house to pay his score. It passed from the collection of Queen Christina into the Orleans Gallery.

PARMIGIANINO.—1. A Holy Family, with five saints. The glowing golden tone, and spirited treatment, render this picture very attractive. About 1 ft. 2 in. high, 10 in. wide.

2. The portrait of a young man, in a crimson vest and black furred dress. Half-length figure, rather above the size of life. The noble conception of the handsome features, the fine decided drawing, the excellent impasto, and the careful execution, render this portrait very pleasing.

PELLEGRINO MUNARI, called PELLEGRINO DA MODENA.—The Virgin and Child on a throne, at the sides St. Anthony of Padua and St. Clara. Three angels support a green canopy. I do not know with what right this little picture, about 1 ft. 3 in. high and 11 in. wide, is ascribed to this rare pupil of Raphael, who introduced his master's style into his native city; but the spirit of the school of Raphael certainly pervades it in a high degree, while the warm full colouring points to Lombardy, and the brighter lights in the drapery of the Virgin to a fresco-painter, such as Pellegrino was. The attitudes of the angels are remarkably free and spirited. In the Virgin, the Child, and St. Anthony, a tendency to mannerism is observable; the execution is careful.

NICCOLO DEL ABATE.—The Rape of Proserpine, in a rich fantastic landscape, of striking effect of light. From the Orleans Gallery. It is very interesting to see a late work by this rare

master, who, in the sixteenth century, assisted in diffusing the taste for Italian art in France. The figures, like those of Primaticcio, are over slender and affectedly graceful, the execution careful, and the effect decided and original.

Of the FLORENTINE SCHOOL I can mention only a Virgin and Child and St. John, above life-size, here called Andrea del Sarto. The picture seems to have something grand in the characters and forms, and much force in the colouring; but it hangs in so bad a light that, considering the many imitations of Andrea, I am unwilling to speak decisively of the master.

The ROMAN SCHOOL is also represented here, though not in sufficient strength.

A very warmly-coloured Marriage of St. Catherine looks well at the height where it is hung, and forcibly recalls Garofalo, but I can venture on no opinion.

DON GIULIO CLOVIO.—A miniature with St. Anna, with the Virgin and Child at her feet, angels above. This has all the delicate finish of this well-known master, but also the exaggeration of the muscles into which he fell as an imitator of Michael Angelo.

CAVALIERE D'ARPINO.—The Falling Angels. Genuine and mannered.

SASSOFERRATO.—A Virgin and Child, agreeing in motive with the picture of the same subject in Mr. Rogers's collection. It is very warm in colouring and careful in execution, and belongs to the more attractive pictures by this master.

CLAUDE LORRAINE.—A very pleasing composition, animated by a group in the foreground listening to a trumpet-blower. The colouring is warm, many portions somewhat dark. It hangs too high to admit of closer observation of detail.

GASPAR POUSSIN.—A most poetical landscape. The contrast between a rocky country and buildings, with the horizontal lines formed by a plain in the distance, all in warm lighting, forms a picture of the greatest beauty.

PANNINI.—A rich architectural composition, with the Marriage at Cana, distinguished for size, for power, warmth, and freshness of colour, and for admirable finish.

The pictures of the SCHOOL OF THE CARRACCI, on the other hand, are well worthy of notice.

A Repose in Egypt, attributed to ANNIBALE CARRACCI, a peculiarly pleasing composition. Some angels adore the sleeping Child; two others, one of whom is scattering flowers, are upon the trees. The background is a pleasing landscape. The refined and tender feeling, and the reddish tone of the flesh, decidedly indicate LODOVICO CARRACCI as the artist. This carefully-executed little picture, the impasto of which is admirable, came last from the Orleans Gallery, but was previously in the Tombonceau collection.

By Lodovico Carracci is also a Virgin and Child, with St. Joseph, a pleasing but somewhat patchy picture.

I am not aware what name was given to a small picture of St. Stephen crowned by angels. To me it appeared to be a delicate work by Annibale Carracci.

AGOSTINO CARRACCI.—The Martyrdom of St. Bartholomew. On account of the great rarity of pictures by Agostino, who, as is well known, was rather an engraver than a painter, this little picture is very valuable, the more so as the repulsive subject is treated with great discretion, the drawing is very delicate, the tone warm, and the execution careful. From the Orleans Gallery.

DOMENICHINO.—St. Catherine, to whom an angel is bringing the palm of martyrdom; the executioners are overthrown. A choice cabinet picture by this master. The expression of the saint is noble, the colouring very clear, especially in the draperies; the landscape poetical, and the execution particularly careful.

GUIDO RENI.—1. Mary Magdalen; a very genuine, and, in its perfect finish and clear warm colouring, a distinguished specimen of this subject, which so often occurs in Guido's name, and for which one of the daughters of Niobe regularly served as a model. From the Orleans Gallery.

2. The Circumcision; a composition of eleven figures in a circle, full of grace, and with that lightness of tone and delicacy of touch which are with justice so highly esteemed in this master. It is remarkable that he has taken the High-priest from the well-known engraving by Heinrich Golzius, in which that artist has so successfully imitated Albert Durer.

3. Hippomenes and Atalanta; theatrical in motives, but transparent in colour and tender in execution.

GUERCINO.—1. St. Paul borne by angels; a ceiling painting,

with colossal figures; in the style of his well-known fresco-painting in the Villa Ludovisi at Rome, and highly characteristic of the master. The yellowish-brown lights, and the deep, warm, brown shadows, have a powerful effect; the composition is free and bold, executed in a masterly manner, in the most admirable impasto, but rather coarse in the character of the heads, and wanting in expression.

2. St. Gregory, a powerful figure, looking up to the Holy Ghost, who appears to him as a dove; with two monks and a youth, and two boy-angels. An excellent specimen of Guercino's reddish flesh-tones, and superior to most of his works of this kind in power of colour.

3. David, with a sword in his hand, looking down on the head of Goliah at his feet. Of very decided forms, with a powerful, and, for him, unusually warm colouring in the lights, and carefully executed in a solid impasto.

4. A small landscape; a form of art seldom attempted by this master. Dark, but very poetically conceived.

LEONELLO SPADA.—A male portrait, a piece of prodigious effect in the glowing golden tone of the flesh, and the very dark shadows.

PIETRO FRANCESCA MOLA.—St. John preaching; distinguished by the animation of the heads, and many happy motives, but in the general tone too dark. From the Orleans Gallery.

A St. Anthony of Padua caressing the infant Christ, in the presence of the Virgin, by CARLO CIGNANI; a Virgin teaching the Child to read, and Joseph standing by, by CARLO MARATTI; and a Virgin and Child by CIRO FERRI, are remarkably choice and pleasing cabinet pictures by these often indifferent masters.

Of the NEAPOLITAN SCHOOL here is the excellent portrait of an Italian peasant woman, by MASSIMO STANZIONI. It is in the naturalistic style which belongs to most of the artists of that school. The vivid conception, the correct drawing, the manner in which everything—the rich national costume, and a fowl which the woman holds—is broadly and yet carefully individualised, and the bright, warm, full colouring, give to this picture a peculiar and powerful charm.

Of the GENOESE SCHOOL is here a Venus with Adonis and Cupid, by LUCA CAMBIASI, from the Orleans Gallery. A poor

imitation of Correggio's colouring can afford no sufficient compensation for the tasteless outlines and the tapering extremities.

Of the FRENCH SCHOOL I observed the following pictures:—

NICHOLAS POUSSIN.—1. A Holy Family, uncommonly powerful, clear and brilliant in the colouring.

2. A Bacchante pointing to a Satyr, to whom a boy is giving wine. A picture of his early period, with forms carefully studied from nature.

PHILIPPE DE CHAMPAGNE.—A male portrait; in conception and colouring very delicate and true to nature.

LOUIS AND ANTOINE LE NAIN.—Children listening to an old piper. This picture has all the simplicity and truth of feeling, the decision of forms, the excellent impasto, and the powerful colouring, by which these two artists, who lived at Laon in the first half of the seventeenth century, are so advantageously distinguished from most of their countrymen.

PIERRE SUBLEYRAS.—This master was distinguished by a power of arrangement and a feeling for truth at a time when these qualities were unknown in the French school. A portrait of a Pope, Benedict XIV. (Lambertini), is inscribed 1740. The conception is animated, but the head somewhat empty in form. The careful execution extends to all parts.

PAUL DE LA ROCHE.—The well-known picture of Lord Strafford receiving the benediction of Archbishop Laud, on his way to execution. This picture, which, both as a whole and also in parts, namely, the head of Lord Strafford, belongs to the finest works of the painter, has unfortunately, since I saw it in his atelier in Paris, lost much of its original charm by the darkening of the half tones and shadows. This is the disastrous consequence of the little knowledge of sound technical principle among the artists of the day.

GUDIN.—A ship in a storm; a small, very choice picture of this, the greatest marine painter of the present French school; distinguished by truth in the water, impasto, and careful execution.

The SPANISH SCHOOL, which was formerly but moderately represented in this gallery, now forms, by the additions from the Soult Gallery, one of its most brilliant attractions.

GIUSEPPE RIBERA.—Christ with the Disciples at Emmaus. Very vividly conceived, though differing both in character and execution from the usual manner of the master. It is well known

that, after the period of his great activity, he painted pictures of very various character.

VELASQUEZ DE SILVA.—1. A horseman addressed by a beggar, and a woman with two children on horseback; highly animated in conception, and broadly and spiritedly executed. It is hung too high.

2. St. Charles Borromeo in an assembly of clergy; a vivid, spirited sketch, with a warm brownish tone in the flesh. A knight kneeling before a priest, with three monks and two pages, is a meritorious picture of the Spanish school; but, judging from the few indubitable pictures by Velasquez known to me, appears to me too poor and tame for him.

ZURBARAN.—1. The infant Christ on the lap of the Virgin, turning, as if afraid, from a bird which the infant John holds to him; figures the size of life. Inscribed "Fran. de Zurbaran, 1653." This picture is very characteristic of the Spanish school in the mixture of the ideal and the natural. The head of the Virgin has refined, noble features, and is very peculiar in the dark hair and the downcast eyes. In St. John there is something common and portrait-like. In the drapery of the Virgin, again, the taste is purely ideal; while a plate of apples is perfectly natural in its truth. The colouring is fine. The flesh of the infant Christ is very delicate, and with Correggiesque reflections; the drapery very clear and warm.

2. A monk reading; whole-length figure. No painter has portrayed the Spanish monk, both in his quiet and in his passionate devotion, and also in his fearful fanaticism, with such truth and power as Zurbaran. The conception here is as vivid as the colouring is powerful.

3. Two monks in white robes; a small genuine picture.

MURILLO.—1. The Prodigal Son. The chief group is most impressive for truth and vividness of expression. In some of the attendant figures the painter has expressed the further course of the story. One is holding the garment ready to cover the penitent; another is killing the fatted calf. The background, as in most of the pictures of the Spanish school, even by their greatest masters, is merely generally and lightly treated; on the other hand, the harmony of colours, the silvery tones, and the perfect rendering of full daylight, place this picture in the highest rank

of art. This and the following belong to the well-known set of eight pictures which Murillo executed for the Church della Caridad at Seville. It was subsequently in the possession of Marshal Soult, from whom it was purchased for this collection for the sum of 11,000 guineas.

2. Abraham with the three angels. The profile of the kneeling patriarch is speaking in expression. He is pointing to his house, as if bidding them enter. But the commonplace forms which sufficed for the incident of the Prodigal Son are quite inadequate to embody this subject. The empty and unmeaning heads of the angels, which merely look like youthful pilgrims with their staffs, in no way fulfil the angelic idea. The motives, however, are speaking and true, the feet excellently placed, the hands very delicate. Above all, the effect of colour is most attractive. The silver tones of the flesh have something ethereal; their robes, which are violet, reddish, and a grey-blue, harmonise very beautifully; but the landscape forming the background is again treated in a very commonplace way. The general light tone of the picture is masterly, and the treatment, with all its breadth, very careful.

3. St. Anthony of Padua contemplating the Infant, who is standing before him on a book. A warm and delicate specimen of this subject, which, variously treated by Murillo, supplies some of his best pictures.

4. A small picture with the Saint caressing the Child is treated in his bright and tender golden tones.

5. Three little pictures in one frame. The Adoration of the Shepherds, and St. John with the Lamb twice over.

6. The portrait of a priest hangs too high to admit of an opinion, nor does it look very promising.

7. The Virgin and Child and St. Joseph; the terrestrial globe, the serpent, and the apple, in reference to the Fall; a carefully-executed, but otherwise indifferent picture.

I proceed now to notice the pictures of the FLEMISH SCHOOL, which has also received great additions since I was last here.

RUBENS.—1. The Marriage of St. Catherine. Both in composition and in depth of golden colouring this picture is very much in the taste of Titian, and was doubtless painted during Rubens' residence in Venice, or soon after.

2. The Virgin with the Child, seated in a landscape, surrounded

by Sts. John, Joseph, Elizabeth, and angels; the expression of maternal affection in the Virgin, and of joyousness in the Child, is very pleasing. Figures the size of life, in masterly impasto, and in a clear, glowing golden tone.

3. The Coronation of Mary of Medicis. This picture, which is carefully executed in chiaroscuro, may possibly be a copy, by some pupil of Rubens, from the picture in the Louvre.

VANDYCK.—1. The portrait of the celebrated Lord Arundel, of whom I have spoken as one of the first and most distinguished collectors in England; in a black dress with a white collar; he is seated in an arm-chair, holding in his left hand a roll of paper, and in his right a medal, which is suspended from his neck. The drawing of the head is extremely delicate, and the execution throughout, especially the beard and mustachios, most careful. The yellowish warm tone of the lights, the warm reddish tone of the shadows, and the character of the dark landscape, indicate Vandyck's studies of the great Venetian masters, and prove that he painted this fine picture in the first years of his residence in England. Unhappily the hands are injured by cleaning. 3 ft. 2 in. high, 2 ft. 5 in. wide.

2. The portrait of a man in black, in a chair. The background a landscape. This excellent picture belongs to the master's middle time. The conception is noble, and even grand. The colouring of the head has the brilliancy of Rubens.

3. The portrait of an astronomer or mathematician of intellectual countenance, in dark furred mantle. The manner in which the figure has risen from the chair, as if some sudden circumstance had interrupted his studies, gives this portrait all the interest of an historical picture. The price paid for it, 440*l.*, is by no means too much.

TENIERS.—1. A witch before a caldron conjuring up spirits. A distinguished picture of this kind, of admirable impasto.

2. A group of ducks. Of great truth, and carefully painted in a full, powerful tone.

ROTHENHAMMER and PATER SEGHERS.—A Holy Family, in a landscape, surrounded with a garland of flowers. I mention this little picture as being the most delicate and elegant miniature in oil that I have hitherto seen by these two artists.

ARTOIS.—A very carefully painted and beautiful landscape,

with a herd of cattle, is a fine specimen of this clever, but somewhat decorative, painter.

Here are also excellent pictures of the DUTCH SCHOOL, of which I will mention only the following:—

GERARD HONTHORST.—Christ before Caiaphas; a picture of considerable size. The simple and judicious arrangement, and the unusually noble character of Christ, which a striking effect of light brings out, render this picture one of the best by the master.

GERBRANT VAN DEN ECKHOUT.—Soldiers at play. A delicate cabinet picture, executed in the style of Terburg by this excellent scholar of Rembrandt, who usually treated historical subjects.

PHILIP DE KONINGH.—This eminent landscape-painter imitated the works of Rembrandt in this department, both as regards handling and the management of light, but added a more finished execution and another style of conception. Thus, we here see a rich plain, with a river winding through it; of astonishing depth and power, with the most brilliant effect of light.

NICOLAS MAAS.—1. A mother, with two children on her lap, and a third standing by her; the father also present. A beautiful picture, which in the agreeable subject resembles Peter de Hooge, and in the warm golden tone his master Rembrandt.

2. A girl peeling apples, with the sun shining on her. Of charming simplicity, and treated with great breadth, in a glowing tone.

RUYSDAEL.—Trees in the foreground and cattle painted by the hand of Adrian Van de Velde. A plain in the background with shadows of clouds upon it. The white cow in full light harmonises singularly with the delicate feeling of both the painters of this beautiful picture.

DECKER (Ruysdael's pupil).—A very careful and pretty, but somewhat dark landscape, with spirited figures by Adrian van Ostade.

JAN WYNANTS.—Two small but delicate landscapes.

VAN GOYEN.—I should hardly have mentioned this very fertile master had not this specimen far exceeded his usual pictures. The conception of the circular tower and cattle on the canal is so poetic, the colouring so powerful, the sky so warm, the execution, which is of admirable body, so careful, that any one judging a

picture on its own merits will readily admit this to rank with a Cuyp, a Ruysdael, and other masters of the highest class.

JAN HACKAERT.—A sunny peep into a beech wood near the Hague. Surprisingly true to nature and of admirable effect. The hunting party introduced is by Nicolas de Helt Stockade, and is very nearly equal to Adrian Van de Velde.

TERBURG.—A gentleman paying his respects to the fair lady dressed in white satin whom this artist is so fond of introducing. In the background three persons with musical instruments. This picture has in a high degree the decorum, refinement, elegance, and romance, which distinguish Terburg's pictures above all others. On canvas, 2 ft. 6 in. high, 2 ft. 2 in. wide.

GONZALES COQUES.—Three gentlemen and two ladies at a round table. The landscape and animals are by Peter Gysels; the architecture by Ghering. This combination has not been successful; for the beautiful figures lose by the dark and heavy background.

PETER DE HOOGE.—A mother, who is busy making a bed, looking round at her little daughter, who, with an apple in her hand, stands at the open door. Though rather red in the flesh, there is something very pleasing in this simple scene, painted with a deep, powerful effect. On canvas, 1 ft. 7½ in. high, 1 ft. 11½ in. wide.

BRECKLENCAMP.—Although but an inferior artist, his picture of an old woman at breakfast is too remarkable for truth, warmth, and softness, for me to pass it over.

WILLIAM ROMEYN.—The same may be said of a picture by this master, in which a white cow forms a most attractive object.

JAN MIEL.—A priest distributing alms at the gate of a convent. A remarkably clear picture of this master, and solidly painted.

JAN BAPTISTA WEENIX.—Figures among Roman ruins. A capital picture, in the style of Salvator Rosa.

JAN LINGELBACH.—A harbour with numerous figures. This is a work of unusual transparency and warmth by this second-rate master.

VAN DER SPELT.—A wreath of flowers, in which he very nearly equals Pater Seghers. In a blue curtain he has attained that deceptive truth which Dutch painters frequently delight in.

OMMEGANCK.—Cows in the water: a picture with a beautiful effect of light and remarkable clearness.

Lastly, I examined with much interest a number of pictures of the ENGLISH SCHOOL.

SIR JOSHUA REYNOLDS.—The portrait of his friend the celebrated Dr. Johnson. Though the colour is faded, the refined conception in this profile portrait is admirable. It has the appearance of a blind man.

GAINSBOROUGH.—A young girl; half-length figure. Remarkably careful and harmonious.

WEST.—Alexander the Great and his physician. This is in every respect one of the best pictures of this master; for the subject of the action is clearly expressed; the very broken colours have an harmonious effect, and the execution is careful.

SIR THOMAS LAWRENCE.—1. The Duchess of Sutherland, with a fair-haired child on her knee; whole length figures the size of life. Modelled in a masterly manner, in a full, bright light. This picture is a proof how perfectly Sir Thomas understood how to represent the genuine patrician manners, the elegance, the healthy serenity of life of the English nobility, which is touched by no care. Only the position of the child's left arm is not happy.

2. Lord Clanwilliam; whole-length. In conception it is one of the most spirited, in colouring of the warm landscape one of the most powerful pictures of this master.

SIR DAVID WILKIE.—Two men and two women at breakfast. The effect is pleasing, and, especially in the men, very true and animated. The women are, in my opinion, rather too cold and rosy in tone, and the painting not so solid. Inscribed 1817.

PHILLIPS.—Venus endeavouring to detain Adonis; two pretty Cupids: figures as large as life. This picture is worthy of remark, from the attempt to imitate the colour of Titian, which is very general among the English painters. In keeping and colouring it has much merit, especially when we consider that Mr. Phillips usually painted portraits only.

CALCOTT.—An Italian landscape, of a tender, misty tone; the figures drawn with much taste.

DANBY.—The Destruction of Pharaoh's Host in the Red Sea. A piece painted for effect, in the style of Martin. The light from the pillar of fire is ably graduated in the well-arranged groups, and makes a strange and striking effect. The execution is careful, and many of the attitudes may be called happy.

ETTY.—A Bacchanalian festival. This picture exhibits much feeling for grace and beauty of line; and the momentary effect in the motion of the drapery is well conceived. On the other hand, the forms and heads are too uniform, and the brilliant colouring degenerates, especially in the draperies and the landscape, into the gaudy.

The majority of pictures from the Dutch school are gathered together in one room. Some of those above mentioned are now probably at Trentham, where many interesting pictures are said to be preserved.

A collection of portraits, chiefly of French worthies from the time of Francis I. to Louis XV., purchased by the well-known Lenoir in Paris, are here seen in two rooms. Though unequal in value, the portraits of the time of Henry II. to Henry III. of the school of François Clouet—called Janet—are very numerous. A fine portrait of Henry II., by FRANS POURBUS the younger, is here. Among the portraits of an older date is a vividly conceived and masterly painted portrait in body colours, with the inscription "Philipes de Cleve Sr. de Ravenstein:" also that of a man with a light hat and the golden fleece, by HOLBEIN; an example of the same picture is in the Gallery at Dresden.

Among the antiques the following struck me as particularly valuable:—

1. A bas-relief of a woman walking, with a child on her arm; before her an older child; simple and pleasing in invention, and delicately finished.
2. The bust of a young Hercules.
3. A bust of Bacchus.
4. Bust of a man in bronze, the size of life, with a long Greek inscription. Judging from the style of the good workmanship, it appears to me to be of the second century of the Christian era.

MR. ROGERS'S COLLECTION.

By the kindness of Mr. Solly, who never omitted an opportunity to serve me, I have been introduced to Mr. Rogers, the poet, a very distinguished and amiable man. He is one of the few happy mortals who have been able worthily to gratify a taste for the

beautiful and elevated in art. His house accordingly exhibits the accumulations of a long life in works of art of the most varied and refined description, so that the visitor is at a loss whether most to admire the diversity or the purity of his taste. Pictures of the most different schools, ancient and modern sculpture, and Greek vases, alternately attract the eye, every object being placed with so just a feeling for the space assigned it, that the rooms are richly and picturesquely ornamented, without in any way being overladen. Among all these objects none are insignificant, while many are of the highest class of beauty. Cabinets and portfolios also contribute their treasures, comprising the choicest collection of antique ornaments in gold that I have hitherto seen, valuable miniatures of the middle ages, fine drawings by the old masters, and the most attractive specimens of Marcantonio's and Albert Durer's engravings, in the finest impressions. The enjoyment of all these treasures has been heightened to the owner by a friendly intercourse with the most cultivated spirits of the age, including the most eminent English artists, by whom, especially by Flaxman and Stothard, Mr. Rogers possesses works of art of the utmost beauty. Two little marble statues of Cupid and Psyche, and a mantelpiece with bas-reliefs, representing a muse with a lyre, and Mnemosyne, by Flaxman, exhibit the same noble and graceful feeling which from my earliest years has attracted me in his celebrated compositions from Homer and Æschylus. The hair and draperies are treated with a softness bordering on the picturesque.

In the pictures by Stothard, which adorn a cabinet, the principal characters from Shakspeare's plays are represented with great spirit and humour; among them Falstaff makes a conspicuous and droll figure. A merry company also, in the style of Watteau, is remarkable. The least attractive picture is an allegorical representation of Peace returning to the earth, for the brilliant Rubens-like colouring cannot atone for the poorness of the heads and the feebleness of the drawing.

Mr. Rogers also possesses some admirable pictures by SIR JOSHUA REYNOLDS. Thus fine specimens of the works of three of the most eminent British artists of an early period are here united.

Besides portraits, properly so called, Sir Joshua Reynolds was most successful in the representation of children, with whom, while

adhering faithfully to nature, some simple action was sufficient to form a subject. In such pictures he has admirably succeeded in representing the lovely bloom and artless innocence of the beautiful race of English children. This it is that makes his celebrated Strawberry-girl, which is in this collection, so attractive. With her hands simply folded, and a basket under her arm, she stands in her white frock, and looks full at the spectator with her fine large eyes. The admirable impasto, the bright golden tone of Rembrandt-like transparency, and the dark landscape background, have a striking effect. Sir Joshua himself looked upon this as one of his best pictures.

2. A sleeping girl is also of great charm; the colouring very glowing: numerous cracks in the painting, both in the background and the drapery, show the uncertainty of the artist in the mechanical processes of the art.

3. Another girl with a bird gave me less pleasure. The rather affected laugh is, in this instance, not caught from nature; while in the glowing colour there is something patchy and untrue.

4. Puck, the merry elf in Shakspeare's Midsummer Night's Dream, called by the English Robin Goodfellow, represented as a child with an arch look, sitting on a mushroom, and stretching out arms and legs in wanton mirth, is another much-admired work by Sir Joshua. But though the picture is painted with much warmth and clearness, the conception does not please me. To my feeling it is too childish and not fantastic enough. In the background Titania is seen with the ass-headed weaver.

5. Psyche with the lamp, looking at Cupid, figures as large as life, is of the most brilliant effect, and, in the tender greenish half-tints, also of great delicacy. In the feeling for beautiful leading lines there is an affinity to the rather exaggerated grace of Parmigianino. In such pictures by Sir Joshua the incorrect drawing always injures the effect.

6. I was much interested at meeting with a landscape by this master. It is in the style of Rembrandt, and of great effect.

Of the earlier English painters here are two pleasing pictures by GAINSBOROUGH, and one by WILSON: of the more recent I may mention a picture by that rare and spirited master BONNINGTON, of a Turk fallen asleep over his pipe; admirably executed in a deep harmonious chiaroscuro.

Mr. Rogers's taste and knowledge of the art are too universal for him not to feel the profound intellectual value even of works of art in which the technical resources were limited.

GIOTTO.—The half-length figures of St. Paul and St. John, fragments of a fresco-painting from the Carmelite church at Florence.

FIESOLE.—1 and 2. Salome dancing before Herod, and the beheading of St. John.

LORENZO DI CREDI.—The Coronation of the Virgin.

RAPHAEL.—1. Christ on the Mount of Olives, belonging to the period when he had not abandoned the manner of Perugino. This little picture was once a part of the predella to the altar-piece which Raphael painted in the year 1505 for the nuns of St. Anthony at Perugia. It came with the Orleans Gallery to England, and was last in the possession of Lord Eldin in Edinburgh. Unhappily it has been much injured by cleaning and repairing; also in many parts, particularly in the arms of the angel, there are defects of drawing, such as we do not find in Raphael even at this period. So that, most probably, the composition alone may be ascribed to him, and the execution to one of the assistants who painted the two saints belonging to the same predella now in Dulwich College.

2. The Virgin with downcast eyes; the Child pressing fondly towards her. The expression of joyousness in the Child is very pleasing. The grey colour of the under-dress of the Virgin, with the red sleeves, forms an agreeable harmony with the blue mantle. Judging from the character and drawing, the composition may be assigned to the early period of Raphael's residence at Rome. In other respects this picture admits of no judgment, many parts having become quite flat by cleaning, and others being painted over. The landscape is in a blue-greenish tone, differing from Raphael's manner. From the Orleans Gallery, well known by Flipart's engraving.

ANDREA SACCHI.—Christ bearing his Cross; a moderately-sized picture from the Orleans Gallery, and an admirable specimen of this master, in composition, depth of colouring, and harmony.

TITIAN.—1. Christ appearing to Mary Magdalen; the gem of the whole collection. It was formerly in the possession of the

family of Muselli, at Verona, and afterwards adorned the Orleans Gallery. In the clear, bright, golden tone of the flesh, and careful execution, in the finely-expressed and impassioned desire of the kneeling Magdalen to touch the Lord, and in the calm dignity of the Saviour, we recognise the earlier time of this master. The beautiful landscape, with the glowing horizon above the blue sea, is of great importance in relation to the figures, proving how early Titian attained extraordinary excellence in this respect, and confirming the opinion that he was the first who carried this branch of the art to perfection. This poetic picture is, on the whole, in very good preservation; the crimson drapery of the Magdalen is of unusual depth and fulness. The lower part of the legs of the Christ has, however, suffered a little. The figures are about a quarter the size of life.

2. The finished sketch for the celebrated picture known by the name of "La Gloria di Tiziano," which he afterwards, by command of Philip II., King of Spain, painted for the church of the convent where the Emperor Charles V. died, is also very remarkable. It is a rich, but not very pleasing composition. The carrying up the coffin of the Emperor to Heaven, where the First and Second Persons of the Trinity are enthroned, is certainly not a happy idea. The painting is throughout excellent, and of a rich deep tone in the flesh. Unfortunately, it has been retouched. The large picture is now in the Escurial.

As the genuine pictures by GIORGIONE are so rare, I will mention a young knight, small full-length, noble, and powerful in face and figure; the head of masterly treatment in his glowing tone, the armour of great force and clearness in the chiaroscuro.*

TINTORETTO.—The original sketch for his celebrated picture of the Miracle of the Slave; as spirited as it is full and deep in tone.

GIACOMO BASSANO.—The Rich Man and Lazarus; approaching in glow of colouring to Rembrandt, and one of the best pictures of the master.

FRANCESCO BASSANO.—The Good Samaritan; a masterpiece of this painter.

Here are also some fine cabinet-pictures of the school of the CARRACCI. A Virgin and Child worshipped by six Saints, by

* The figure is a study for the St. George in the altar-piece at Castel Franco; the only difference being that in the latter the figure is helmeted.—TR.

LODOVICO CARRACCI, is one of his most pleasing pictures, in imitation of Correggio.

Of four pictures by DOMENICHINO, two landscapes, with the Punishment of Marsyas, and Tobit with the fish, are very attractive, from the poetry of the composition and the delicacy of the execution. Another, also very fine one, Birdcatchers in a landscape, from the Borghese Palace, has unfortunately turned quite dark.

A Christ, by GUIDO, is broadly and spiritedly executed in his finest silvery tone.

CLAUDE LORRAINE.—A lonely shepherd playing the pipe, with his peaceful flock, in a soft evening light. Of the master's earlier time; of admirable impasto, careful and delicate, decided and soft, all in a warm golden tone. An exquisite little gem. In the Liber Veritatis inscribed No. 11. Few pictures inspire such a sense of the delicious stillness of a summer's evening.

A landscape by NICOLAS POUSSIN, rather large, of very poetic composition and careful execution, inspires, on the other hand, in the dusky silver tone, the sensation of the freshness of morning. There is quite a reviving coolness in the dark water and under the trees of the foreground.

Two smaller historical pictures by POUSSIN, of his earlier time, are among his careful and good works.

Of the Flemish school here are few, but very good specimens.

JAN VAN EYCK.—The Virgin and Child surrounded by architecture, in which the seven joys of the Virgin are represented in relief. This small picture ($6\frac{3}{4}$ in. high, $8\frac{1}{2}$ in. wide) is the ne plus ultra of delicacy and precision of miniature-painting in oil, and is a very striking proof of the perfection of the system of oil-painting introduced by the brothers Van Eyck. The character of the Virgin, the treatment of her crown and of the architecture, entirely agree with the authenticated pictures of this master. It is here wrongly assigned to Memling. Once in the collection of Mr. Aders.

Portrait of a man in a red dress, dated 1462. Assigned to Memling, and supposed to be a portrait of himself. I am very doubtful on both points. Compared with the authentic pictures by this master at Bruges, the tone of the flesh is too dull and too much broken with yellow. But, at all events, it is a delicate picture of the Van Eyck school.

RUBENS.—1. This is a highly interesting picture painted during his residence in Mantua from one of the nine pictures of the Triumph of Julius Cæsar, by Mantegna, of which it may be considered a free copy. His tendency to the fantastic and grand led him to select the picture with the elephants carrying the candelabra; while his ardent imagination, ever directed to the dramatic, could not be restrained within the limits of the original. Instead of a harmless sheep, which, in Mantegna, is walking by the side of the foremost elephant, Rubens has introduced a lion and a lioness, growling angrily at the elephant. Nor is the elephant more peacefully disposed, but, with an expression of fury, is on the point of striking the lion a blow with his trunk. At the same time the severity of Mantegna's drawing has moderated Rubens' usually very full forms, so that they are more noble and slender than usual. The colouring, as in all his earlier pictures, is more subdued and yet powerful. Rubens himself seems to have set much value upon this study; for it was among his effects at his death. During the Revolution Mr. Champernowne bought it from the Balbi Palace at Genoa. Is it 3 ft. high, and 5 ft. 5 in. wide.

2. A study for the celebrated picture the Terrors of War, in the Pitti Palace at Florence, and respecting which we have a letter in Rubens' own hand. Rubens painted this picture for the Grand Duke of Tuscany. Venus is endeavouring in vain to restrain Mars, the insatiable warrior, as Homer calls him, who is hurrying away to scenes of destruction. This picture, 1 ft. 8 in. high, and 2 ft. 6½ in. wide, which was in the exhibition of the British Institution, of 1835, is, in warmth and power of colouring and spirited and careful execution, one of the most admirable of Rubens' small pictures of this period.

3. A Moonlight scene. The clear reflection of the moon in the water, its effect on the flat distance, and the contrast of the dark mass of trees in the foreground, are a proof of the deep feeling for striking incidents in nature which was peculiar to Rubens. As in a picture hereafter to be mentioned at Windsor the flakes of snow are represented, he has here introduced the stars.

REMBRANDT.—1. I have here become acquainted with this master in a new department, viz. in a rather obscure allegory on the deliverance of the United Provinces from the union of the two

great powers Spain and Austria; painted in brown chiaroscuro. It is a rich composition, with numerous horsemen. One of the most prominent figures is a lion chained at the foot of a rock, on which the tree of liberty is growing. Above the rock are the words "Soli Deo gloria." The whole is executed with consummate skill, and the general effect striking.

2. His own portrait, at an advanced age, with very dark background and shadows, and, for him, a cool tone of the lights; this may be classed with that in the Bridgewater Gallery, only that it is treated in his broadest manner, which borders on sketchiness.

3. A landscape, with a few trees upon a hill in the foreground, with a horseman and a pedestrian; in the background, a plain with a bright horizon; this picture is clearer in the shadows than other landscapes by Rembrandt, and therefore more harmonious in the powerful effect.

Among the drawings I particularly observed the following:—

RAPHAEL.—The celebrated Entombment, from the Crozat collection; drawn with the utmost feeling and spirit with the pen. Mr. Rogers gave 120*l.* for it.

ANDREA DEL SARTO.—Studies in black chalk for his frescoes in the Cappella dello Scalzo. That of the young man carrying a burden, in the Visitation of the Virgin, is remarkably animated.

LUCAS VAN LEYDEN.—A pen-drawing, executed in the most perfect and masterly manner, for his celebrated and very rare engraving of the portrait of the Emperor Maximilian I. This marvellous drawing has hitherto been erroneously ascribed to Albert Durer.

ALBERT DURER.—A child weeping. In chalk, on coloured paper, heightened with white; almost unpleasantly true.

Among the admirable engravings I mention only a single female figure, very delicately treated, which is so entirely imbued with the spirit of Francesco Francia, that I do not hesitate to ascribe it to him. Besides this, the fine delicate lines in which the engraving is executed indicate an artist who had been previously accustomed to work for niello-plates. The circumstance, too, that Marcantonio was educated in the workshop of Francia, is favourable to the presumption that he himself had practised engraving.

Among the old miniatures, the most important is one, framed

and glazed, representing a knight in golden armour kneeling, in a landscape, with God the Father, surrounded by cherubim and seraphim, appearing in the air, while the condemned are seen tormented by demons. As already observed by M. Passavant, it belongs to a series of forty miniatures in the possession of Mr. George Brentano, at Frankfort-on-the-Maine, which were executed for Maître Etienne Chevalier, treasurer of France under King Charles VII., and may probably have adorned his prayer-book. They are by the greatest French miniature-painter of the fifteenth century, JEHAN FOUQUET DE TOURS, painter to King Louis XI. The admirable and spirited invention, as well as the finished execution, place these miniatures in a high class of art.

An antique bust of a youth, in Carrara marble, in form and expression resembling the eldest son of the Laocoon, is in a very noble style, of surprising animation and of admirable workmanship. The antique portion of the neck and the treatment of the hair are extremely delicate. The nose and ears are new; a small part of the chin too and the upper lip are very skilfully added in wax.

A candelabrum of bronze, about ten inches high, is of the most beautiful description. The lower part is formed by a seated female figure holding a wreath. The free and graceful design belongs to the most developed period of art, while the delicacy and truth of the execution show a skilful master. This exquisite relic, which was purchased for Mr. Rogers in Italy by the able connoisseur Mr. Millingen, is unfortunately much corroded on the surface.

Various elegant articles of antique ornament in gold, earrings and clasps, &c., call to mind many a description of the ancient poets. There are also whole figures beat out in thin gold leaves. The chief specimen is a golden circlet, about two and a half inches in diameter, the workmanship of which is as rich and skilful as could be produced in our times.

Of the many Greek vases in terra-cotta, five, some of them large, with black figures on a yellow ground, in the antique taste, are of considerable importance. A flat dish, on the outer side of which five youths are represented cleansing themselves with the Strigilla, and five washing themselves, yellow-red, on a black ground, is to be classed among the finest specimens of this kind, for gracefulness of invention and beauty and elegance of execution. In this collection it is excelled only by a vase, rounded below, so as to require a peculiar stand. The combat of Achilles with Penthesilea

is represented upon it, also in red figures. This composition, consisting of thirteen figures, is by far the most remarkable, not only of all representations of this subject, but in general of all representations of combats which I have hitherto seen upon vases, both in the beauty and variety of the attitudes, in masterly drawing, as well as in the spirit and delicacy of the execution. It forms a happy medium between the severe and the freer style, while the faces retain some traces of the archaic type. What must a people who executed such wonderful works within the narrow bounds of such limited technical means and in the very subordinate sphere of ornamental vessels—what, I say, must such a people have produced, when enabled, in national monuments of great extent, to make full use of all their resources of drawing, modelling, and colouring!

PICTURES BELONGING TO LORD ELCHO.

This nobleman, who unites high intelligence with a great variety of acquirements, is an ardent admirer of the Italian school of art from the close of the fifteenth to the first half of the sixteenth century. He has been so fortunate as to obtain a few rare and beautiful specimens of this period, of which I proceed to describe those which seemed to me the most interesting.

Lo Spagna.—The Virgin and Child, in the usual action of the school of Perugino, of great delicacy of feeling and very pleasing.

Giovanni Antonio Razzi.—I am inclined to attribute to this painter, who, unequal as he was, yet ranks in his best pictures with the best Italian masters, a Virgin and Child with the Baptist and Joseph, in a circular form. The head of the Virgin approaches the beauty of Raphael, while in the admirable modelling we recognise the scholar of Leonardo da Vinci. The flesh tones are also brilliant and warm.

Fra Bartolommeo.—The Virgin and Child; the latter very beautiful. A charming miniature picture in oil, of great depth in the warm colouring.

Pietro degl' Ingannati.—To this little-known scholar of Giovanni Bellini I am disposed to attribute a pleasing Virgin with the sleeping Child.

Giorgione.—The Adoration of the Shepherds; a small picture from the collection of the Duke of Litta, inscribed "Georgius Barbarellis." The heads of Joseph and of an aged shepherd are

very noble, that of the Virgin less attractive; the Child is full in form and excellently foreshortened, and indicates the later period of the master. The colouring is of a glowing golden tone. Considering the rarity of an inscribed picture by Giorgione, this specimen is doubly valuable.

TITIAN.—St. Sebastian tied to a tree and pierced with arrows. Whole-length figure the size of life; inscribed "Ticianus faciebat 1522." Noble in character, but not thoroughly well understood in the drawing of some portions, especially of the right shoulder. Very carefully executed, with a great depth of golden colouring. Formerly in the collection of Charles I.

TINTORETTO.—His own portrait, very spiritedly conceived and carefully executed.

PIETRO FRANCESCO MOLA.—A landscape of a long frieze-like form, with figures in the foreground under trees. Very poetically composed, and of warm tone. A smaller landscape by him also deserves praise.

WORKS OF ART BELONGING TO LORD DE MAULEY.

This nobleman, who combines great scientific knowledge with a fine feeling for the beauties of antique and Italian art, is the possessor of various works of both classes, which he had the goodness to show me himself.

Among his specimens of the antique, the following most attracted my attention:—

A female head, above the size of life, in marble, with widely-open mouth, is of the noblest character, of excellent style, and broad and careful in treatment. It would be difficult to decide the subject of the head, though I believe it to be a genuine Greek work of a very good period.

The head of a Muse decorated with grapes: small, but lovely in character, and tender in workmanship.

A very large sardonyx cameo, with a double profile. This derives its chief value from the costliness of the material; the workmanship is poor, and indicates a late Roman time.

A small bust of chalcedony is pleasing, and, considering the hardness of the material, of good workmanship.

Besides these, Lord de Mauley possesses a remarkably beautiful Greek vase, which, however, was not in its place at the time of my visit

The pictures consist of—

A male portrait, called ANDREA DEL SARTO, but which, from the mode of treatment and heavy colouring, I am inclined to consider a good work by FRANCIABIGIO, the early friend and later rival of Andrea del Sarto.

SALVATOR ROSA.—Jason pouring the soporific charm which Medea had given him upon the dragon. Very spirited and fantastic, and at the same time carefully executed. Salvator Rosa's etching of this picture proves the value that he himself set upon it.

Both these pictures were exhibited at the British Institution in 1850.

LUCA LONGHI.—A Holy Family: of the best period of this attractive Ravenna painter of the sixteenth century, whose pictures generally pass under other names. Noble in expression, unusually warm in colouring, and in good preservation.

GIOVANNI PEDRINI.—The pleasing picture of a female saint, which I recognised as the work of this painter.

I had also the pleasure of seeing a masterly picture by Sir Edwin Landseer—a son of Lord de Mauley on a grey horse.

COLLECTION OF PICTURES BELONGING TO THE EARL DE GREY.

Through the kindness of Lady Theresa Lewis I was enabled in 1851 to revisit this interesting collection, which I had seen in 1835 under less propitious circumstances. It is celebrated for a number of Vandyck portraits, and also for other masters of the Netherlandish, Italian, and French schools, and I can only regret that the following observations were made from memory, and not in presence of the pictures.

DINING-ROOM.

This large apartment, adorned with a series of stately full-length portraits chiefly by Vandyck, has a grand effect. The following most attracted me:—

Three richly-dressed children over the fireplace, of singular power, of warm colouring, great truth in conception, and very careful execution.

Lord John and Lord Bernard Stuart, sons of Esme, Duke of Lennox. They are represented in a rich costume, standing in an easy attitude, one beside the other. A highly attractive picture for elegance of composition and careful completion in warm colour.

Finely engraved by M'Ardell. A duplicate at Cobham, in Kent, the seat of Lord Darnley.

The Countess of Southampton (second wife of the son of Shakspeare's patron), taken almost in front, in a white silk dress, seated in an easy posture. The background, architecture and landscape.

Rachel Ruvigny, Countess of Southampton (first wife of the son of Shakspeare's patron), a pendant to the last picture, is a repetition of the one at Althorp, and not so attractive.

Among the full-length male portraits I remarked a few more which appeared to me worthy of Vandyck.

Various other pictures by Vandyck were either in another room of the house not accessible to me, or in the country. They represent an Adoration of the Shepherds; the portraits of Charles I. and Henrietta Maria; of Madame Kirk, bedchamber-woman to Henrietta Maria; the portrait of Charles Mallory; and a work I had seen before, executed in his Netherlandish tone.

DRAWING-ROOM.

The light yellow paper on the walls is here very unfavourable to the effect of the pictures. What I especially remember is, the beautiful landscape by NICHOLAS POUSSIN, with Diogenes throwing away his drinking cup, which is well known by the engraving.

CLAUDE LORRAINE.—Two admirable landscapes of his middle period.

SALVATOR ROSA.—A very poetical composition, combining uncommon clearness and careful execution.

ADRIAN VAN DE VELDE.—Two charming cattle-pieces.

A fine picture by LE NAIN.

I must mention also Titian's Daughter, holding up a casket of jewels on a dish, known formerly in the Orleans Gallery by the name of "La Cassette du Titien." It will not however bear a comparison with the Titian's Daughter in the Berlin Museum, where, instead of the casket, there is fruit in the dish. The tone of the flesh is much less transparent, the mouth hard, the position of the right hand not so elegant; the landscape, which is different, heavy and dark in tone; the dress, here green, not treated with so much skill. I had had an opportunity of closely examining this picture in the exhibition of the British Institution.

The apartments in which this collection is distributed are very magnificently decorated in the style of the age of Louis XV.

PICTURES BELONGING TO THE DUKE OF NORFOLK.

I was indebted to the kind intervention of my friend Mr. Pentland for the favour of inspecting the pictures in his Grace's mansion; the Duchess, and one of her sons—a young man of highly prepossessing appearance—being present. Among the numerous pictures distributed through the richly decorated apartments, I remarked many that were interesting, and some of great excellence, which I proceed to describe.

HOLBEIN.—Portrait of the Duke of Norfolk, who only escaped the scaffold by the death of Henry VIII. He holds two staffs, the one as Lord High Marshal, and the other as Treasurer. Excellently modelled in a powerful brownish tone.

LUCAS VAN LEYDEN.—The Crucifixion. The same rich composition, with numerous figures in the foreground, which he engraved. Of admirable miniature-like execution. Considering the fact that ten genuine pictures by this celebrated master can scarcely be pointed out in all Europe, this one, here erroneously termed a Breughel, is of great value.

RUBENS.—Portrait of his first wife, Catherine Brandt, very animatedly executed in a marvellously warm and clear tone.

VANDYCK.—Portrait of a Bishop of Ghent; a stately figure resting in his chair. Admirably treated in a golden tone.

DANIEL MYTENS.—The Earl of Arundel (collector of the marbles), his lady and children. A family picture; small figures; an attractive work, executed with great delicacy.

Lastly, two pictures by Pietro Francesco Mola struck me as excellent of their kind.

LORD YARBOROUGH'S PICTURES.

I could give these pictures only a very cursory examination. They proceed chiefly from the gallery of Mr. Aufrere, an early collector. The following most attracted me:—

CUYP.—A frozen river, with sledges and numerous skaters, in bright sunshine. The truth of the effect, the marvellous transparency, and the broad and masterly treatment in a fine impasto, render this a picture of the first class by the master.

GASPAR POUSSIN.—A landscape of remarkable transparency and freshness of verdure. I saw it first in the British Institution.

SALVATOR ROSA.—A large dark landscape, with spirited figures of robbers in the foreground.

GUIDO.—Salome receiving the head of John the Baptist, dignified and tender in expression, and warm in colouring.

GUERCINO.—The Annunciation, a large picture of wonderful freedom, and of forcible effect by means of the dark shadows.

ALBANO.—Holy Family; very attractive for the clear and blooming colour, and for the loveliness of the characters.

ANNIBALE CARRACCI.—A Pietà; a carefully-finished cabinet picture.

A small view of Tivoli, called a NICOLAS POUSSIN, with buildings, appears to me rather the work of DOMENICHINO.

TITIAN.—Sketch of the picture of Diana and Actæon in the Bridgewater Gallery.

GREUZE.—A young girl, of great transparency of colour, but not in the purest taste.

A St. Peter, here called a MURILLO, I conceive to be an excellent work by RIBERA.

TURNER.—1. The wreck of a transport ship, or the loss of the Minotaur on the Haak Sands. Painted 1810.

2. The opening of the Vintage of Macon. Painted in 1803.

Two of Turner's largest and finest works. In the former he has had W. Van de Velde in his eye, in the latter Gaspar Poussin.

Lord Yarborough possesses many works of ancient sculpture, once known under the name of the Worsley Museum.*

* The collection of Lord Yarborough, formerly at Appledurcombe, in the Isle of Wight, has been removed to his Lordship's seat in Lincolnshire.

Other names of good masters appeared to me not to be borne out by the pictures. The same may be said of some of the pictures contributed by Lord Yarborough to the British Institution in 1850. Among them, however, I was much struck by the following:—

Two pictures by ANTONIO MORE, viz. the very delicate portrait of a woman, wrongly entitled that of Catholic Queen Mary; and a portrait of the Earl of Essex, the somewhat cold tones of which show the latest time of the master.

TITIAN.—The Magdalen, a genuine, but not very attractive picture.

TINTORETTO.—The Descent from the Cross; an admirable work for warmth of colour and spirited execution. I am not able to say whether this picture came from the Orleans Gallery; to my knowledge there is only one picture of this subject by Tintoretto mentioned in the old Orleans Catalogue.

Christ driving the Money-changers from the Temple, called a Paul Veronese, appeared to me rather a spirited but slightly-treated work by TINTORETTO.

SALVATOR ROSA.—St. Jerome; a genuine and beautiful work.

SCHIAVONE.—The Expulsion from Paradise; of very animated conception and great power of colour. An excellent specimen of the master.

CLAUDE LORRAINE.—A landscape, with two bridges in different planes of distance. A work of beautiful effect, and of great poetry of composition, but much injured by cleaning.

LETTER XV.

Devonshire House: Liber Veritatis — Italian schools — French school — German, Flemish, and Dutch schools — English school. — Miniatures in possession of Miss Burdett Coutts. — Lord Ashburton's collection: Spanish school — Flemish and Dutch schools — Rubens' Wolf-hunt — German school. — Collection of Henry Thomas Hope, Esq.: Antique sculpture — Italian school — Flemish and Dutch schools. — Mr. Barker's collection: Tuscan school — Venetian school — School of Romagna. — Objects of art belonging to Baron Lionel Rothschild. — Mr. Munro's collection: Florentine school — Umbrian-Roman school — Raphael's "Madonna dei Candelabri" — Lombard and Venetian schools — Bolognese school — Spanish and French schools — Flemish and Dutch schools — English school — Later English school. — Turner's drawings.

DEVONSHIRE HOUSE.

On calling at Devonshire House with the intention of waiting on the Duke, I found that his Grace was at his villa at Chiswick, near London; I therefore left my letters from their Royal Highnesses Princess Louisa and Prince Charles of Prussia. A few days after I received a very polite note from the Duke, in which he invited me to call on him the following day. He received me with great kindness, and conducted me himself about his mansion. It is situated in a courtyard, surrounded with high walls, and has a large garden behind. The arrangement of the apartments is very convenient; though the house has only one story besides the ground-floor; and the exterior is by no means striking. On the other hand, the treasures of art and literature which it contains are of extraordinary value. Besides the rich gallery of paintings, I saw in the Duke's sitting-room a glass case over a chimney-piece, containing a collection of engraved gems, with some medals, 564 in number, among which I observed several of great value. But how great was my joy when the Duke, at my request, took down the celebrated Liber Veritatis, and allowed me to look it over at my leisure. This was the name given by Claude Lorraine to a book containing drawings, by his own hand, of the pictures which he had painted. The extraordinary esteem in which his pictures were held, even during his lifetime, induced many painters to execute compositions in his style, the spuriousness of which might be detected by their not being entered in his

'Book of Truth.' The number of drawings is two hundred. On the reverse of the first a label is pasted, with an inscription in Claude's handwriting, which I here give in his own orthography:—

Audi. 10 dagosto 1677
ce present livre Aupartien a moy que je faict durant
ma vie Claudio Gillee Dit le lorains
A Roma ce 23 Aos. 1680.

Claude Lorraine was seventy-eight years of age in 1680, and died about two years after. He also wrote on the back of each drawing the number, with his monogram, the place where, and generally the person for whom it was painted, and sometimes the year; but he never omitted the "Claudio fecit." According to his will, this book was to remain as an heirloom in his family, which direction was so faithfully observed by his descendants, that all the pains taken by Cardinal d'Estrées, the French ambassador at Rome, to obtain possession of it failed. The later heirs, however, were so little influenced by this species of filial piety, that they sold it, for the low price of 200 scudi, to a French jeweller, who sold it again in Holland, whence it came into the possession of the Duke of Devonshire, by whom it is held in due honour. The well-known facsimiles by Barlow, in the work published by Boydell, give but a very general and monotonous representation of these fine drawings. The masterly, light, and delicate mode of the execution, in every gradation, from the slightest to the most finished sketch, really exceeds belief. The latter have the effect of finished pictures. By the simple means of a penned outline washed with Indian ink, sepia, or bistre, and heightened with white, the character of every time of the day, a sunny or a cool misty atmosphere, is expressed; for the general tone of the freshness of morning he has most happily made use of blue paper, and for the warm glowing tone of evening of sepia. Some are merely drawn with a pen. In one (No. 27) only the principal forms are slightly indicated with a black-lead pencil, and the broad masses of light laid on in white with a brush.

In a bookcase which the Duke opened I saw splendid volumes, containing engravings by Marc Antonio and other old and scarce masters. Great, however, as was my longing, I resisted the temptation of inspecting them, on the principle I had laid down, on account of my limited time, not to look at anything here in

England which can be seen on the Continent. The Duke is deeply versed in the old English dramatic literature. He showed me some volumes of his collection of old dramas, which is the richest in the world, and increases every year. How ardently did I wish that the late Ludwig Tieck had been here to revel in these treasures! His Grace dismissed me with the kind permission to see his collection of works of art any day, and gave me two letters of admission to his country seats at Chiswick and Chatsworth.

Among the pictures the Italian school predominates, including the Venetian school of the sixteenth, the other schools of the seventeenth century. Of the fifteenth century here is only a head of our Saviour, by Antonello da Messina, who, as I have said before, first brought to Italy the art of painting in oil, which he had learnt of Jan Van Eyck in the Netherlands. It exhibits a perfect resemblance to the old mosaic type, as in the picture by Jan Van Eyck in the Berlin Museum, and is, at the same time, carefully executed in his brownish tone. The most important pictures of the VENETIAN school are—

GIORGIONE.—The portrait of a man of energetic and noble expression. The head has been only partially retouched, otherwise it has suffered much.

PAUL VERONESE.—The Adoration of the Kings: figures the size of life. This picture is one of the finest of the master. The heads are nobler and more refined in character than usual; the execution, in a clear warm tone, resembling Titian, is particularly careful: the effect of the whole striking.

A subject from the legend of St. Maurice, which also passes for a Paul Veronese, I take to be only of his school.

GIACOMO BASSANO.—1. Moses and the Burning Bush: poetical in composition, the colouring very clear, and careful in execution.

2. The Virgin appearing to a Shepherd: of extraordinary power and clearness.

ANDREA SCHIAVONE.—St. Jerome in the Desert: this picture has in a high degree the powerful effect peculiar to this master. Here called a Titian.

ALESSANDRO TURCHI.—Cupid visited by Psyche, who is holding the Lamp. This rather free composition possesses in a remarkable degree the peculiar merits of the master: good drawing, noble forms, and very careful execution, and is, for him, very glowing in the colouring.

Of the other Italians of the sixteenth century, the following are distinguished:—

Christ and the Woman of Samaria at the Well, from the well-known composition of Michael Angelo, with a rich landscape, is a small, well-executed picture, not unworthy of Sebastian del Piombo.

PARMIGIANINO.—Mary Magdalen in the Desert: highly finished and warmly coloured.

The Entombment, with the Virgin fainting, and three women and St. John, a small picture, about 1 ft. 2 in. high, and 1 ft. wide, is very noble in composition, characters, and drapery, and affecting in expression. This composition, drawn with the pen, and tinted in water-colours, is among the drawings by Raphael at Florence. The warm colouring, and the character of the landscape, indicate a painter of Raphael's school, from Bologna or Ferrara, though I am not able positively to assign any name.

BAROCCIO.—A Holy Family. A small picture, most delicately finished, in a warm, reddish tone, in which the endeavour to imitate Correggio is particularly evident.

Of the Italian schools of the end of the sixteenth century:—

LODOVICO CARRACCI.—The Crucifixion. A rich and very noble composition, with that refined feeling in the heads which distinguishes so many of his smaller pictures; but not so lively in the colouring, nor so careful in the execution, as his works frequently are. Of his four principal scholars the following pictures are here:—

DOMENICHINO.—Susannah and the Elders. Very carefully painted, in a warm, deep tone. Though agreeing in the main particulars with the large picture in the gallery at Munich, it differs in many of the details.

2. A youthful female figure, in a graceful attitude, and with much expression, soaring on clouds. Colouring and execution delicate.

GUIDO RENI.—Perseus and Andromeda: figures as large as life. The great space is rather empty, but the attitudes of the figures are good; the tone, bright, clear and yet warm. On the whole, it does not belong to the best works of that master, who, for richness of invention, elegance of forms, grace of movement, admirable chiaroscuro, and delicacy and freedom of execution, holds the first rank in the school of the Carracci.

ALBANO.—Venus, Ceres, Bacchus, a young Satyr, and numerous Amorini, busied in the harvest and vintage, in a beautiful landscape. Varied and graceful in the attitudes, warm in tone, and delicate in execution. In pictures of this kind,—the proper sphere of Albano,—he is extremely pleasing, and there is in them a feeling akin to Tasso and Guarini.

GUERCINO.—Susannah and the Elders: figures as large as life. A carefully-executed picture of this master; particularly warm in the lights, but very dark in the shadows, and, as is so often the case with him, of striking effect, though not distinguished by elevation of feeling.

MICHAEL ANGELO DA CARAVAGGIO.—Guitar and Flute players, and a Singer, holding a full goblet. This artist, who, on account of the meanness of his conceptions, so seldom gives satisfaction in subjects of a higher kind, is here quite in his element. We see that the people are enjoying themselves. This animated scene is painted with all his skill, and is of powerful effect.

MATTIA PRETI, called IL CALABRESE.—An old man playing the lute, and a younger one the violin; one of his best pictures, for the definiteness of the forms, the warmth of colouring, which is rare with him, and the carefulness of execution. The shadows, as is always the case in his works, black.

SALVATOR ROSA.—Jacob's Dream, in a landscape. Highly poetical in composition and lighting, and in every part more careful and clear than usual. Of the other seven pictures by him which this collection contains, I was most pleased with a landscape, in which two warriors are standing near the trunk of a tree; another is seated—a figure which he has etched; a woman is seen going away with a child. Some of the others have an extravagance of execution and are black in the shadows.

PIETRO DA CORTONA.—Among the pictures by this fertile master, I may mention, as something rare and remarkable, a large landscape with a stream flowing between hills. It is distinguished by a fine perception of the beauties of nature, and very careful execution, only the general tone is rather cold and uniform.

SASSOFERRATO.—A real original of the often-repeated Madonna, of extraordinary force of colouring and finished execution.

CARLO DOLCE.—By this favourite master is also an original of the Head of Christ, accompanied with flowers, which is so often met with. The tints are blended in the most delicate manner.

Among the pictures by ANDREA SACCHI, CARLO MARATTI, CARLO CIGNANI, FRANCESCO ROMANELLI, PIER FRANCESCO MOLA, FILIPPO LAURI, LUCA GIORDANO, MARCO and SEBASTIAN RICCI, BISCAINO, &c., there are some very excellent specimens; but it would lead me too far to go into detail.

FRENCH SCHOOL.

NICHOLAS POUSSIN.—1. Jehovah appearing in a glory of Angels to a family worshipping him. The conception of the celestial group is very noble; the fine landscape, with ruins, of a warm tone.

2. An early composition of the poetical idea, "Et in Arcadia ego," which Poussin has so admirably executed in the celebrated picture in the Louvre. Three figures close to each other, which describe nearly the same lines, have not a happy effect in this picture; yet there is an elevated feeling in it, the landscape is admirable and the execution good.

3. A Holy Family, with numerous angels, one of whom is bringing flowers: one of the pictures of this master in which the vacant countenances, with the wide-staring eyes, give as little satisfaction as the flaring colours in the blue and brick-red drapery of the Virgin. Only the beautiful landscape merits attention.

4 and 5. Two views of buildings in the Forum, of the earlier time of Poussin, are very remarkable for the care in the execution and the admirable lighting.

BOURGUIGNON.—Of the five pictures by this great painter of battles, a skirmish of cavalry is remarkably spirited and clear in the colouring. The latter quality appears in a still greater degree in two sea-pieces, which this master very rarely painted, but in which he shows great merit.

LESUEUR.—The Queen of Sheba before Solomon: a rich composition of this master, whose works are rarely met with out of Paris; but the heads are more feeble than is usually the case with a painter who is so advantageously distinguished from most of his countrymen by his pure and true feeling.

Here are also some pretty pictures by Watteau and Lancret.

GERMAN, FLEMISH, AND DUTCH SCHOOLS.

HOLBEIN.—Portrait of a middle-aged man, nearly in front, in a furred robe. Of great delicacy of feeling and remarkably

beautiful colouring; the reddish glow of the tone of the second period of the master being combined with the more transparent painting of the third epoch. The picture may be of the date 1530.

ADAM ELSHEIMER.—A Repose; the time, evening. In this little picture the genial character of the master is combined in a rare degree with his highly-finished execution and warm light.

Here are also some good pictures by ROTHENHAMMER.

Of the FLEMISH SCHOOL the most worthy of notice are—

BERNARD VAN ORLEY.—Neptune and Amphitrite kissing each other, and Cupid with the trident. This very carefully executed little picture here bears the name of Luca Penni, but is beyond all doubt a work by this Flemish scholar of Raphael, who was very celebrated in his time, and whose designs for mythological subjects have been, till very recently, when attention has been again called to him, ascribed to Italian masters.

JACOB JORDAENS.—Prince Frederick Henry of Orange and his consort: whole-length figures, as large as life, with much more feeling for nature than usual. The flesh has not that too transparent glassy appearance so common with him, but is of solid impasto, and with a rich golden tone, approaching Rubens. A chef-d'œuvre of the master.

VANDYCK.—1. Margaret Countess of Carlisle, in an arm-chair, a handsome, richly-dressed woman. Her little daughter, standing by her side, is of the most charming naïveté. A picture of his most elegant period, very carefully painted in a warm full tone.

2. The portraits of Rubens and Vandyck, small circular pictures, admirably executed in chiaroscuro, for the fine engraving by Pontius.

3 and 4. Two other portraits, one of which, in particular, is of great delicacy and clearness.

The infant Moses on the banks of the Nile, discovered by two women. Pleasing as is the composition of this picture, I doubt its being by Vandyck. The heavy and dark tone of the landscape, in particular, is disagreeable.

LUCAS VAN UDEN.—An admirable landscape, much nearer in character to those of his master, Rubens, than his pictures in general.

The number of specimens of the DUTCH SCHOOL is not great; but there are some good pictures among them.

FRANK HALS.—Portrait of a man: as animated and clever

as his portraits almost always are, but painted with much more care.

WILLIAM VAN DE VELDE.—This picture is sufficient to prove that, in the art of representing the sea in repose, this master, who is so popular in England, is unrivalled. The vessels are also arranged with great skill. The clearness of the calm, warmly-lighted surface excites in the beholder the feeling of quiet and repose.

BERGHEM.—1. A river flowing at the foot of hills of pleasing forms. Among the numerous figures, men and cattle, which adorn the picture, the most striking are two gentlemen on horseback, and a girl on an ass. The setting sun produces very defined lights and shades. The conception is rich and poetical, and the impasto admirable: the shadows have become dark. 2 ft. high, 3 ft. 7 in. wide.

2. A seaport. In the foreground a gentleman and lady on horseback, with falcons, in elegance of form approaching Wouvermans. Admirably executed, and of brilliant effect. 1 ft. 6 in. high, 1 ft. 11 in. wide. A duplicate of this picture is in the collection of Mr. Steengracht at the Hague.

I may here observe, in general, that this collection also possesses very good pictures of both the last-mentioned schools, by SAVARY, DE MOMPER, VAN DER MEULEN, VAN GOYEN, WEENIX, RUYSBRAECK, ORIZONTE, MYTENS, STEENWYCK, POELEMBURG, BROUWER, and other masters, who are somewhat underrated in England, several of them, in their best productions, being superior to many poorer pictures of masters who stand high in public favour.

ENGLISH SCHOOL.

WILLIAM DOBSON.—A family picture, father, mother, and four children. It was extremely interesting to me to see this specimen of the most eminent English portrait-painter of the time of Charles I., who was an artist of much talent. We perceive at once that Vandyck was his model. The heads, especially those of the elder couple, have much truth and animation, and the whole is executed with care. In many respects, of course, he is inferior to Vandyck. The drawing is less firm, the positions of the hands less graceful, the flesh less clear and too decidedly red in the cheeks, the red and blue of the dresses too bright, and thus the harmony of the whole much less complete.

SIR JOSHUA REYNOLDS.—1. Lord Richard Cavendish, half-length: treated with great animation, and painted in a warm clear tone, with great skill and delicacy.

2. The portrait of Georgiana Spencer, the beautiful Duchess of Devonshire, so celebrated for her cultivated understanding and love of the arts. A very engaging and sensible countenance; the complexion extremely delicate, blooming, and transparent. Such works prove how high this master stands as a portrait-painter.

Many of the pictures in this rich collection are seen to disadvantage from having become dry and dirty. The Duke has, however, such an aversion to picture-cleaners that he cannot make up his mind to remedy this evil; nor can we blame him for this hesitation, when we consider the manner in which many pictures have been treated; on the other hand, however, the increasing dryness of the paint gives reason to fear its falling off in scales, and, consequently, the total ruin of several of them. Unfortunately most of the pictures in the world are placed in a similar position between Scylla and Charybdis.

MINIATURES IN POSSESSION OF MISS BURDETT COUTTS.

This lady, whose great wealth and high position only render the noble simplicity of her character more conspicuous, possesses a small number of portraits by celebrated miniature-painters, which with the greatest kindness she allowed me to inspect. Some of these were in the possession of Horace Walpole, and were purchased by this lady at the Strawberry Hill sale. The most remarkable are,—

Sir Kenelm Digby and family, by PETER OLIVER, copied, with such power, transparency, and delicacy, from a picture by Vandyck, that it has all the effect of viewing the original through a diminishing glass. On the inner side of two doors, which close over the little picture, are the portraits of Sir Kenelm by ISAAC OLIVER. These also are of great refinement, though somewhat more old-fashioned in the treatment of the accessories.

Another picture of Sir Kenelm Digby, inscribed "Peter Oliver fec. 1627," and the companion to it, the beautiful Lady Venetia Digby, inscribed "Æt. 19," who was found dead in her bed. These are also two rare specimens of miniature-painting.

The following portraits by PETITOT are incomparable for delicacy:—Charles I., Charles II., James II., and the Duchess of Orleans, the daughter of Charles I. The portrait also of the young Pretender upon a clock is admirable.

Of inferior artistic value, though good of their kind, are a miniature of a daughter of Cromwell, greatly resembling himself, and one of General Monk.

Seen to great advantage after these is a portrait of a friend of Miss Coutts by SIR WILLIAM ROSS. The taste, transparency, and refinement here displayed are extraordinary.

A portrait also of Miss Coutts as a child is remarkable for naïveté of conception and clear and beautiful colouring.

I remarked also a set of medallions of various members of the Stuart family, in fine preservation and generally good workmanship.

Finally, I was struck by a very rich collection of china in one of the rooms of this noble mansion, placed in a large glass case.

COLLECTION OF LORD ASHBURTON.

This collection, one of the most select in England, was formed by the late Lord Ashburton, more generally known by his former name of Alexander Baring. Uniting an ardent love for the fine arts with extraordinary wealth, he expended very large sums in the gratification of this taste, and succeeded in acquiring a choice collection of Dutch and Flemish pictures from the most celebrated cabinets in Europe. He thus acquired also many of the masterpieces which were last in the collection of Prince Talleyrand. Nor is the collection devoid of admirable pictures of the Italian and Spanish schools. Happily, his son, the present Lord Ashburton, has inherited with the collection the taste to appreciate and the desire to increase it. This nobleman belongs to that philanthropic and amiable class who have a real pleasure in allowing others to enjoy their treasures of art; and a luncheon of which I partook in his mansion, in company with an interesting party, forms one of the numerous agreeable recollections appertaining to my visit to London in the year 1851. Among the illustrious individuals with whom I lingered admiringly before these

chefs-d'œuvre, was the celebrated Macaulay, an author whose works are highly esteemed in Germany.

The exterior of the house which contains these treasures, like most of those of the nobility in London, is plain; but its situation, in the best part of Piccadilly, is very agreeable, and affords from the windows a fine view over the Green Park. On reaching the top of the stairs, you enter a gallery richly decorated with marble, and adorned with works of modern sculpture. I was agreeably surprised at finding among them Thorwaldsen's celebrated Mercury, as the slayer of Argus. The transition from one action to another, as he ceases to play the syrinx and takes the sword, is expressed with incomparable animation. When at Rome with my friend Schinkel, Thorwaldsen told me how the first idea of this work had occurred to him. Having one day desired a man who was sitting to him as a model for another purpose to rest a little, he accidentally put himself into the attitude of this Mercury. Thorwaldsen's fancy was kindled: he ordered the model to remain as he was, and the result was this highly esteemed work.

From the gallery you enter the apartments occupied by the family, in which most of the pictures are hung; the others are in his Lordship's apartments on the ground-floor.

ITALIAN SCHOOL.

LEONARDO DA VINCI.—1. An angel lifting the covering from the bed of the infant Christ, who has fallen asleep in the arms of the Virgin; the infant St. John and an angel standing by. This beautiful composition was formerly in the apartments of the Prior of the Escurial, and came to England with the collection of General Sebastiani, whence it was purchased by the present owner. Notwithstanding the great reputation which this picture enjoys as a Leonardo da Vinci, I cannot persuade myself that it is by this great master. The forms are, in my opinion, too indefinitely round; the details not sufficiently understood; the hands, in particular, too feeble; the characters of the heads, also, strongly remind one of the manner in which Luini adopted the type of Leonardo; though the dark heavy colouring of the shadows forbids us to attribute it to him.*

* I have been attacked in various ways for having doubted this picture to be the work of Leonardo da Vinci; and Mr. John Smith, the well-known author of the admirable catalogue of the best masters of the Dutch, Flemish, and French schools, has

2. Christ and the Baptist as children, also attributed to Leonardo da Vinci. This has his well-known character of heads, and also in a high degree his sfumato, or fused handling; but the understanding of the forms is not refined enough for him, nor the feeling sufficiently intense. I am therefore inclined to consider this a very beautiful work by Bernardino Luini, to whom I, as well as every one to whom this celebrated pupil of Leonardo da Vinci is known, alone allude when omitting the Christian name.

LUINI.—The Virgin and Child. Judging from the characters and colouring, this picture may be rather attributed to Marco d'Oggione, another imitator of Leonardo da Vinci, in Milan.

CORREGGIO.—St. Peter, St. Margaret, St. Mary Magdalen, and St. Anthony of Padua. Whole-length figures, the size of life; in the background a forest. Formerly in the Ercolani collection at Bologna. This picture differs so much from the style to which we are accustomed in Correggio, that most of the connoisseurs in England deny it to be his. Yet it seems to me difficult to assign this distinguished work to any other master with so much probability as to Correggio. It is, indeed, far more severe in the forms and cast of the drapery, and far darker in the shadows and local tones of the draperies, than all the pictures in his more perfect style. But the same may be said of the celebrated altar-piece of St. Francis in Dresden, which few persons probably would believe to be a work of Correggio if it were not historically proved to be so by the inscription and other facts. A remarkable resemblance in many respects also may be traced between these two pictures; both are in the traditional, strictly Church style, and indicate the influence of Francesco Francia, who developed that form of art in Lombardy in the most pure and beautiful manner. The St. Margaret strongly put me in mind of the figure of St. Catherine at Dresden, in the picture called St. Francis; the drawing and action of the hands, which are so characteristic of a painter's manner, entirely agree. The heads of St. Peter and St. Margaret are particularly individual and noble; the colouring of great depth. Gold is still employed in

even accused me (vol. ix. p. vii.) of having attributed it to *Aurelio* Luini, which certainly never entered my head. It was very satisfactory to me, therefore, to find that two such connoisseurs as Sir Charles Eastlake and M. Passavant, on the occasion of a visit to the collection in 1850, entirely shared my opinion, and expressed as much to Lord Ashburton in my presence.

the drapery of St. Peter. From all these circumstances I should not hesitate to consider this as a work of Correggio of his earlier period. Nay, I am convinced that there must be several other pictures by him of that time which have hitherto not been recognised, because people have only looked at his later style. My reason for entertaining this opinion is, that the altar-piece of St. Francis, inscribed 1514, and therefore executed in his twentieth year, ranks so very high as a work of art that it must necessarily have been preceded by many other pictures; it proves at the same time that Correggio was, even in a higher degree than Raphael, one of those geniuses that are very early developed; for Raphael's Spozalizio, in the Brera at Milan, painted in his twenty-first year, has much less freedom in the conception, and in style of painting is much less formed. This my opinion has since become a fact of historical certainty, this picture being none other than the same mentioned by Correggio's biographer Pungileoni, as having been ordered in 1517 by Melchior Tassi, at Correggio, of Correggio himself,* only that he mentions Martha instead of Margaret, and S. Leonardo instead of St. Anthony of Padua, as being in the picture, and doubtless with more correctness.

GIORGIONE.—1. A girl, with a very beautiful profile, laying one hand on the shoulder of her lover. This charming picture has unhappily been so stippled over by some Italian restorer, and so divested of its original form and colouring, that no certain opinion can be formed of it.

2. An admirable portrait of a man has at least very much of the feeling of Giorgione.

TITIAN.—1. The daughter of Herodias with the head of St. John, and a female attendant. The serious, noble, and refined character of Salome is far more in the manner of Giorgione; the tone of colouring is very tender. Her hand, the head of St. John, and the attendant, are unhappily stippled over.

2. A remarkably powerful and finely-modelled example of the so often-repeated Venus holding a mirror to Cupid. It hangs too high to admit of a positive opinion.

PAUL VERONESE.—Christ on the Mount of Olives. An angel supporting the sinking Saviour, on whom a beam of light falls. A beautiful and carefully executed cabinet picture.

* Memorie Storiche di Antonio Allegri, detto Il Correggio, vol. i. p. 62, ff.

MICHAEL ANGELO DA CARAVAGGIO.—1. An old man playing the lute, a middle-aged man the flute, and a boy singing; very spirited and highly finished.

2. A young man in profile; a refined countenance, in a very light and clear tone of colouring.

ANNIBALE CARRACCI.—The infant Christ asleep, and three angels. The heads are pleasing, the execution masterly, the tone rather heavy.

DOMENICHINO.—Moses and the Burning Bush. Remarkably powerful, and full and marrowy in the painting. About 1 ft. 6 in high, 1 ft. 2 in. wide.

GUIDO RENI.—A delicate repetition of the head of Christ. The shadows, however, are rather dark.

GUERCINO.—St. Sebastian mourned by two angels. Nobler than usual in the outlines and characters, and of great force and depth of colouring. A cabinet picture.

SCHIDONE.—The Entombment. A beautiful composition; the colouring delicate, and at the same time warm and clear, with a landscape in the taste of Correggio. An excellent little cabinet picture.

CANALETTO.—Two pictures of uncommon depth and force of tone.

Of the SPANISH SCHOOL there are four pictures by MURILLO.

1. St. Thomas of Villa Nueva, as a child, distributing alms among four beggar-boys. This picture, about 10 ft. high and 6 ft. wide, which his Lordship purchased from General Sebastiani, was formerly at Seville. The subject afforded Murillo the opportunity of showing his power in two ways. In the Saint, who is carefully painted in a clear and light tone, and with a noble expression, he appears as a religious painter; while in the more neglected beggar-boys, who are painted in a sombre, heavy tone, he was able to exhibit all that realistic imitation of common life in which he is so great a master.

2. The Madonna in glory, surrounded by angels. One of those refined cabinet-pictures which are so much sought after; most delicately executed in a forcible and yet tender golden tone.

3. The Virgin and Child on clouds, surrounded by three angels. A small picture, a specimen of the most brilliant colouring of this master.

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4. Christ looking upwards, after the manner of so many pictures by Guido. Very powerful in tone, but hung too high to enable me to speak more particularly.

I now come to the real strength of the collection—namely, the pictures of the FLEMISH and DUTCH SCHOOLS.

RUBENS.—1. The celebrated Wolf-hunt, well known by the engravings of Soutman and Van der Leeuw, painted in the year 1612 for the Spanish general Legranes, and afterwards inherited by Count Altamira at Madrid, and in the year 1824 purchased at Paris by Mr. Smith, the picture-dealer, for 50,000 francs. On canvas, 6 ft. 7 in. high, 9 ft. 2 in. wide. In this picture, painted only three years after his return from Italy, the bold inventive fancy of the artist is displayed in all its vigour. The fury of one wolf, which is biting the iron head of the spear with which he is attacked, and the fire of a fine dappled grey horse, which carries Rubens himself, is expressed with incomparable animation. Next him, on a brown horse, is his first wife, Catherine Brandt, with a falcon on her hand. A second huntsman on horseback, three on foot, another old wolf, three young ones, and some dogs, complete this excellent composition, which is carried out with the utmost care in a clear and forcible, but in the flesh very subdued, tone.

2 and 3. The Rape of the Sabines, and the Reconciliation of the Romans and the Sabines, two finished studies for the great pictures in the Escurial, of an animation and a spontaneous freshness of execution rare even in Rubens. These pictures, on panel, 1 ft. 10 in. high, 2 ft. 10 in. wide, from the Danoot collection, in Brussels, were purchased by his Lordship in 1829 for 1000*l.*

4. Diana and three nymphs overtaking a stag, a large picture by Rubens, purchased from Joseph Bonaparte in 1838 by the late Lord. This composition is an admirable specimen of the unbounded power of Rubens' dramatic genius; the figures are executed with great care and with singular transparency of tone. Snyders also appears to great advantage in the animals, and Wildens in the landscape. On canvas, 5 ft. 9 in. high, 12 ft. 4 in. wide.

VANDYCK.—1. The Virgin, with the Child upon her lap, while Joseph, seated in a landscape, is looking at the dance of eight

angels. On panel, 3 ft. 8 in. high, 4 ft. 9½ in. wide. One of the most pleasing pictures of the master, and most carefully executed, though less clear in colouring than usual, and, in some of the heads, rather feeble. From the collection of Prince Talleyrand. A picture of the same composition, with figures as large as life, went with the Houghton Gallery to St. Petersburg. The dancing angels alone are in the Museum at Berlin.

2. John, Count of Nassau, General in the Netherlands, in armour, with a truncheon in his right hand and his left on the hilt of his sword. On canvas, 4 ft. 6 in. high, 3 ft. 11½ in. wide. A very remarkable and unusual production of the master. In the severity of the drawing, the decision of the character, the local truth of the colouring, and the admirable body, this picture manifests in an extraordinary degree the influence of Vandyck's Italian studies.

3. One of the children of Charles I. with flowers; bust-picture: of great transparency.

4 and 5. Two portraits, whole-lengths, the size of life, of Charles I. and his queen, adorn the dining-room, both represented standing, and in a three-quarter view. The king is in a black dress, the queen in white satin; very careful pictures.

REMBRANDT.—1. Portrait of a middle-aged man. A remarkably elegant picture, in the brightest golden tone.

2. Portrait of himself at an advanced age; bust picture. Painted in a masterly manner, with the rather cooler lights and darker shadows which he sometimes adopted in his later period. Formerly in the collection of the Duke de Valentinois.

3. The celebrated Writing-master Lieven Van Coppenol, with a sheet of paper in his hand. This portrait, which was etched by Rembrandt himself, is, for animation, body of colour, and the deep brown glow of the tone, one of his best works. From the collection of Lucien Bonaparte.

4 and 5. Portraits of a man and his wife, of youthful years. The last is inscribed 1641. These two pictures, which were formerly in the gallery at Cassel, and afterwards at Malmaison, are two of the more rare, light, and careful works of the master, taken in full light, and have a magical effect.

GERARD DOW.—1. A hermit praying before a crucifix; before him an open Bible. Of all Gerard Dow's pictures of this kind,

this is carried the furthest in laborious execution. The old trunk of a tree and a lantern are quite marvellous. Nevertheless this picture leaves the spectator as cold as the general tone in which it is treated. Inscribed and dated 1660. 1 ft. 2½ in. high, 1 ft. 7½ in. wide. From the well-known Van Leyden collection: 32,000 francs were paid for it at the sale of the collection in the year 1804.

2. An old man in a cellar, lighted only by a lantern, a girl presenting a glass of wine to him; his wife unexpectedly entering with a candle. 1 ft. 3½ in. high, 1 ft. wide. The figures are uncommonly delicate and animated in expression, of wonderful truth and delicacy in the effect of light, and closely resembling the well-known Evening School. This gem is mentioned by Descamps in the Lubbeling collection; it passed afterwards through the cabinets of Poulain and Tolozan.

TERBURG.—A girl, in a yellow silk jacket trimmed with ermine, and a white silk gown, seated, holding a lute; opposite, at a table with a red cover, a gentleman looking complacently at her, and another standing behind him. On panel, 1 ft. 10 in. high, 1 ft. 6 in. wide. This picture makes the spectator feel himself in refined and elegant company. The girl is painted with the greatest delicacy of execution and with all the charm peculiar to Terburg. The figure standing, and the background, are less transparent and tender in aërial perspective than usual. In Descamp's time it was in the Lormier collection at the Hague, and afterwards in that of Prince Talleyrand.

METZU.—1. A young girl, in a scarlet jacket trimmed with ermine, and a red silk dress, in an elegant apartment, occupied in drawing from a bust. On panel, 1 ft. 1½ in. high, 11½ in. wide. In the soft and light manner of Metzu; of the most refined truth of nature, and in the most perfect harmony. This gem, which Descamps describes as in the collection of the Marquis de Voyer, may be since traced through six other celebrated cabinets.

2. An old woman seated in a window, reading: of singularly harmonious depth of chiaroscuro and of masterly treatment; inscribed with name.

CASPAR NETSCHER.—A handsome boy, splendidly dressed, leaning on the sill of a window, blowing soap-bubbles. 4¼ in. high, 3½ in. wide. This picture, mentioned by Descamps, and engraved by

Wille, is of the best time of the master, in which his fine drawing and delicate execution are united with a warm, full colouring. No other Dutch painter ever understood so well to represent the charming innocence of beautiful children.

VAN DER WERFF.—St. Margaret treading on the vanquished Dragon. 1 ft. 4 in. high, 1 ft. 1¼ in. wide. This picture, from the Talleyrand collection, combines in the highest degree the excellences and the defects of the master. The elegance and delicacy of the execution are most extraordinary; but the attitude and expression are affected, and the tone cold and like ivory.

KAREL DE MOOR.—A mother with two children. Of pleasing motives and delicately finished in a rather grey tone.

JAN STEEN.—1. An alehouse; a composition of thirteen figures, among whom is the painter, laughing, and raising a glass. The evening light falls through the open door. On panel, 1 ft. 5¼ in. high, 1 ft. 9¼ in. wide. A real gem. To that cheerful humour, in which this painter stands unrivalled, he here adds a tenderness of touch, a clearness and warmth in the tones, and a delicacy of aërial perspective, which are very seldom found in his works.

2. Playing at Skittles. A composition of nine figures before a village alehouse; a model for picturesque arrangement, for the full effect of a bright evening sunlight, and for its delicate spirited touch. This charming picture may be traced from the Poulain collection through seven others to that of Prince Talleyrand. On panel, 1 ft. 1¼ in. high, 10¾ in. wide.

PETER DE HOOGE.—A woman with a dish of roasted apples, and a child by her side, walking, in the brightest sunshine, in a street along the wall of the city of Utrecht, above which houses and a church-tower are seen. It would be impossible to render the effect of broad daylight, with its sunny reflections, in a more masterly manner; and the wonderful charm of this picture fully justifies the sum of 6450 Dutch florins (about 500 gs.) which was paid for it at Amsterdam in the year 1827. On canvas, 2 ft. 4 in. high, 2 ft. wide.

TENIERS.—1. The Seven Works of Mercy. A composition of eighteen figures. Feeding the hungry, and giving drink to the thirsty, are the most prominent scenes; and the whole is treated in the sphere of country life, over which Teniers had such entire command. On copper, 1 ft. 11 in. high, 2 ft. 6¾ in. wide. Of the

five known pictures of this subject by Teniers, this, which came from the collection of the Dukes of Alba, is one of the finest. If inferior in brightness of tone and delicacy of execution to the celebrated picture in the Louvre, it surpasses it in the free and spirited manner in which the whole is painted, in its more solid impasto, and in the general warmth of tone. Last in the Talleyrand collection.

2. The picture so well known by the name of "Le Manchot." An old one-armed man is sitting in a large apartment, offering a piece of money to a woman, who presents him with a glass of wine. Two dogs are fastened to his stump. A man standing at a little window doubles his fist. In the background a chemist. On panel, 1 ft. 6½ in. high, 2 ft. 2 in. wide. Painted with incomparable mastery, with a full brush, in a warm tone. This picture may be traced through six well-known collections to the last possessor, Prince Talleyrand.

3. Portrait of himself, whole length, in black Spanish costume, in a landscape. Extremely elegant, and delicately blended in a solid body. The whole is in a cool, harmonious tone. On copper, 1 ft. 6½ in. high, 9 in. wide. From the Talleyrand collection.

4. Dancing and other amusements in the courtyard of a village alehouse. A composition of twenty-four figures. On panel, 1 ft. 5¼ in. high, 2 ft. 0½ in. wide. Executed with great delicacy, in a light silvery tone.

5. A landscape, with cows and sheep, tended by two shepherds, one of whom is playing the pipe. A picturesque and charmingly idyllic composition; clearly and carefully painted in a warm tone and bright light. On panel, 1 ft. 4½ in. high, 2 ft. 1 in. wide. From the Talleyrand collection.

ADRIAN VAN OSTADE.—1 and 2. A man and his wife at a table, in the background an old man watching them. Three boors at a table, playing, smoking, and drinking. Companion pictures. Each 10½ in. high and 9 in. wide, and inscribed 1661. These pictures, which came from the celebrated Braamcamp collection, are of the best time of the master, warm, clear, and not exaggerated in tone; and delicately executed.

3. Ten figures assembled in a farmhouse, one playing the fiddle, the others singing and playing. Inscribed 1663. On panel, 1 ft. 3 in. high, 1 ft. 6 in. wide. Of admirable body and

full of life, but rather redder and less clear, perhaps, in the tone of the flesh than usual.

4. A mother with her child looking out at a door. About 1 ft. high, 11 in. wide. Inscribed 1667. Treated in a bright, clear golden tone; the head of the mother, in chiaroscuro, particularly excellent.

5. An interior, with the father and mother at the fireside smoking, their three children at a wide window. On panel, 1 ft. 1½ in. high, 1 ft. wide. The effect of light has great force and depth, but the heads are rather poor. There is an engraving of it in the Choiseul Gallery.

6. View of a village, with a road through it, in a soft, sunny light; thirteen small figures, a cart with a grey horse, and pigs and poultry animate this delicious little picture, which is singularly attractive for its deep, cool chiaroscuro, and for the lightness and softness of the touch. Inscribed 1676. 9 in. high, 1 ft. wide. Formerly an ornament of the Blondel, De Gagny, Trouard, Praslin, and Solirene collections.

ISAAC OSTADE.—A number of travellers and country people, variously engaged before a village alehouse; a lad in the foreground standing in a pool of water is particularly striking. The warm evening sun, which illumines the whole, the deep glowing tone, the admirable impasto, and the large size, render this work, which came from the Talleyrand collection, one of the chief works of the master. On panel, 2 ft. 11 in. high, and 3 ft. 7 in. wide.

PAUL POTTER.—1: Six cows, a bull, and two sheep, before a farm-house, in a meadow divided by a row of willows. A little farther off, a cart with four persons, drawn by two horses. Inscribed with the artist's name and 1652. On panel, 1 ft. 3½ in. high, 1 ft. 6 in. wide. The animals, as usual in his pictures, are full of life, and at the same time highly finished; but the impasto is less solid, and the warm but dull tone of the distance in particular makes an inharmonious, abrupt contrast with the cold verdigris colour of the willows. From the collection of Count Fries at Vienna, and purchased by Lord Ashburton for 800 guineas.

2. Two oxen butting at each other in play; a cow lying down; a landscape with the sky partially clouded; the church-steeple of Haarlem at a distance. Inscribed 1653. Admirably modelled in

a solid impasto, soft, and yet decided, and of striking effect. On panel, 11¼ in. high, 1 ft. 1 in. wide.

ADRIAN VAN DE VELDE.—1. Haymaking. Four men and two women resting after their labours, in a warm evening light. In front a loaded waggon, at the back a haystack. On canvas, 1 ft. high, 1 ft. 2¼ in. wide. This picture, which is of the first class, is equally attractive for the genuine rural feeling, the beautiful drawing, the full tone, and the most delicate and exquisite finish. From the Talleyrand collection.

2. Three cows, a flock of sheep, and two horses in a meadow, with trees. Inscribed 1661, consequently of the best time of the master, when his touch had completely attained the delicacy peculiar to him, without degenerating into the smoothness of many later pictures, over which it likewise has the advantage of greater warmth and clearness of tone. On panel upon canvas, 1 ft. 7 in. high, 1 ft. 3¼ in. wide.

BERGHEM.—1. At the foot of the ruins of a stately edifice is a herdsman with cows by the side of a piece of water, and in the water itself a woman employed in washing. The warm evening sun gilds the whole scene. In glow and depth of colouring, and in elegance of treatment, one of the finest pictures of the master, exciting in the beholder the poetical feeling of a warm evening. Panel, 1 ft. 2¼ in. high, 1 ft. 4¼ in. wide. From the Dijonval collection. Purchased for 350 guineas.

2. Lobster-catchers; four men employed in the lobster-fishery on a coast surrounded by lofty rocks. The rays of the early sun give a warm tinge to the vapours rising from the waters against the rocks; the foreground, on the other hand, breathes the coolness of morning. The magical effect of light and delicacy of execution are not to be described. On panel, 1 ft. 0¼ in. high, 1 ft. 3¾ in. wide. From the Nogaret, Solirene, and Talleyrand collections. Bought for 250 guineas.

3. "Le Fagot." In the foreground of a bare country, the distance of which is closed by blue mountains of more natural forms than usual with this master, is a man carrying a bundle of wood, whence the name of this celebrated picture. At his side, a woman on horseback driving cows. The time of day is a cool afternoon. Few pictures excite a more poetical feeling than this, or are, at the same time, so attractive for energy of colouring

and precision of spirited touch. Here we see what this master really could do. On panel, 1 ft. 3 in. high, 1 ft. 7½ in. wide. From the Blondel, De Gagny, Marquis de Pange, and Talleyrand collections. Bought for 600*l.*

CAREL DUJARDIN.—A watermill in a hilly country; with a man drawing water from a fountain, seven pigs, and an ass. The truth of nature in the animals, the spirited execution in an admirable body, and the cheerful distance, render this picture very remarkable. On panel, 1 ft. 4½ in. high, 1 ft. 2½ in. wide. Purchased in 1825 for 10,000 francs from the Eynard collection.

2. An Italian scene, with the artist drawing from nature; three cows in a piece of water, and a waggon drawn by four horses in the distance. The bright, clear morning tone of the whole, and the extreme delicacy of the finish, render this picture, inscribed 1655, one of the most charming by this author. On copper, a circular picture, 8½ in. in diameter; from the Talleyrand collection. Valued in 1817 at 300 guineas.

PHILIP WOUVERMANS.—1. "Le Ferme au Colombier." By this name a scene on the Rhine is known, along the rocky banks of which baggage-waggons and artillery are escorted. In the foreground, near a house, are three horsemen, and soldiers' wives, and two children bathing. A masterpiece of his third and most esteemed period. With his harmonious, cool, clear, silver tone, is united more force than usual, and a uniform, highly delicate execution throughout. On panel, 2 ft. 1 in. high, 2 ft. 9 in. wide. At the time of Descamps it was in the possession of D'Argenville, and lastly in the Talleyrand collection.

2. A man with a packhorse, and a washerwoman, relieved darkly and forcibly against the light silvery horizon. Very original in composition, of unusual body, and, at the same time, very delicately finished. On panel, 9½ in. high, 1 ft. 6¾ in. wide. From the Talleyrand collection.

3. A landscape, with an extensive distance, and with scattered sunbeams. The most delicate miniature in oil, of the finest, clearest silver tone. The figures very small.

4. A landscape, with a stream and bridge; a gentleman and lady on horseback on the road; also a beggar family, the father of which is addressing them. A picture in his third manner, and of singular charm of colour. On wood, 1 ft. 4 in. high, 1 ft. 0¾ in. wide.

5. A rich composition of uncommon power, with the colouring of his third manner; the details I do not remember.

ALBERT CUYP.—1. In the foreground of a landscape with a river are two huntsmen on horseback, conversing with country people, near them a flock of sheep, a cow, and a loaded ass. The effect of a misty, sultry sunlight is carried out in the most tender aërial perspective; the execution, in the most admirable impasto, very careful. This picture, about 4 ft. high, and nearly 6 ft. wide, is one of the chief works of the master.

2. A rocky landscape with a piece of water; a road enlivened by herdsmen riding on horses and asses, or on foot, with their flocks. The composition itself has something more noble and poetical than is usual with him; to this is added a rare power and energy of foreground with the most delicate gradation of the clear tones to the warm evening sky, so that the picture is one of the most beautiful that ever came from the hand of this master. On panel, 2 ft. 2 in. high, 2 ft. 11½ in. wide. From the collection of Prince Talleyrand.

3. Two boys and three cows; warmly lighted by the evening sun, whose slanting beams illumine a gently elevated distance and a piece of clear water; executed with remarkable delicacy. On panel, 1 ft. 7 in. high, 1 ft. 6½ in. wide. From the Lapeyrière collection.

4. Portrait of a man in a black velvet dress and a white collar. An oval picture, about 3 ft. high, 2 ft. 6 in. wide. In this department of the art, too, Cuyp proves himself an able master; the conception is very animated, while in body and warmth of tone it approaches very near Rembrandt, only that the flesh is less transparent.

JAN WYNANTS.—A landscape, which in force and depth approaches Ruysdael; at the same time very carefully painted, and with numerous figures by Adrian Van de Velde, in his usual spirited manner. On canvas, 1 ft. 8½ in. high, 2 ft. 2½ in. wide. Purchased for 300 guineas.

JACOB RUYSDAEL.—Of the five pictures by this master one is remarkable as having the buildings of a village as its principal feature, as is so often the case with Hobbema. A series of four other pictures, each of which is 10 in. high and 1 ft. 1 in. wide, are genuine and pleasing works of Ruysdael, but are not of the first class.

HOBBEMA.—A village lying among trees, with a road winding between them, on which a man and a woman are walking. The warm lights from a ray of sun, contrasted with the dark shade of the trees, have a peculiar charm. On panel, 2 ft. high, 2 ft. 9 in. wide. Cost 400 guineas.

JAN BOTH.—On one side a rugged mountain chain advancing far into the landscape, on the other a view over a rich distance, traversed by a river; here and there travellers, herdsmen, and cattle, by Andreas Both. The warm, but not, as sometimes with him, exaggerated, evening light, the more solid impasto, and the more careful execution, make this one of the most beautiful pictures of the master, in which only the great dark mass of the foreground has a rather unpleasant effect.

WILLIAM VAN DE VELDE.—"La petite Flotte." By this name is known a view of the Dutch coast, with a number of vessels of different descriptions, which are distributed on the glassy surface of the sea, with the most refined feeling for picturesque contrasts, and for delicate gradation. The spectator involuntarily participates in the feeling of serene repose which breathes in the picture. On canvas, 1 ft. 4½ in. high, 1 ft. 7½ in. wide. From the Talleyrand collection.

LUDOLPH BACKHUYSEN.—1. Among a number of vessels which are seen upon the coast a yacht is especially distinguished. On the beach, in the foreground, are five persons standing. The sea is agitated by a fresh breeze. This picture is of the master's best period, and in his best manner, being rich in composition, very clear and harmonious in tone, and treated with extreme delicacy. On canvas, 1 ft. 10 in. high, 2 ft. 9 in. wide. From the Talleyrand collection.

2. The slightly agitated sea is enlivened by six vessels; a coast in the distance. Of the tenderest silver tone, and the most delicate velvety softness of touch. A cabinet picture of the first class. About 1 ft. 2 in. high, 1 ft. 8 in. wide.

VAN DER HEYDEN.—The view of a market-place, said to be that of Henskirk, a place near Haarlem. The principal edifice is a church with a steeple of modern construction. This is one of the rare pictures by Van der Heyden, in which the miniature-like execution is combined with the most admirable keeping of the masses, and the greatest clearness of a bright afternoon light. It

looks like nature itself reflected in a convex-mirror. To enhance the value of this gem, Adrian Van de Velde has adorned it with more than twenty highly spirited figures. This picture formerly ornamented the Louvre, returned to Holland after the Restoration, and was sold to England for 600*l*. On panel, 1 ft. 7 in. high, 1 ft. 11 in. wide.

JAN VAN HUYSUM.—1. A rich flower-piece with a landscape background. Light and delicate, but, like most of his later pictures, confused and unconnected in the arrangement. Inscribed "$\frac{1}{1}\frac{7}{7}\frac{8}{3}\frac{1}{2}$."

2. The companion picture. In this picture fruits predominate. In the background a vase with poppies. In truth, in the high finish of every object, and the sunny brightness of the lights, one of the most beautiful pictures of the master. Inscribed "$\frac{1}{1}\frac{7}{7}\frac{2}{8}\frac{8}{3}$." Each about 3 ft. high, 2 ft. 3 in. wide.

Lastly, here is a picture of the GERMAN SCHOOL, a head with hands, by HOLBEIN. The drawing delicate; admirably executed in the yellowish-brown tone of his earlier period.

His Lordship has also many other fine pictures at his country-seat, the Grange, in Hampshire.

COLLECTION OF HENRY THOMAS HOPE, ESQ.

I find constantly fresh causes for astonishment at the abundance of works of art in this country; thus I have lately become acquainted with a real museum of art in the house of Henry Thomas Hope, Esq. Here ancient and modern marble statues, Greek vases, and Italian and Dutch pictures, alternately attract the attention. I much regret never to have had the opportunity of knowing the predecessor of the present owner, a gentleman distinguished for his acquirements and for his enthusiasm for the arts, and by whom the greater portion of this museum was collected. The present possessor also continues to increase the collection from time to time.

The antique sculptures are, for the most part, much disfigured by indifferent restorations, and also there is much that was originally of little value. The most remarkable are a Minerva, 7 ft. high, and a Hygeia, both found in 1797 at the mouth of the Tiber;

an Antinous, and an Apollo with Hyacinthus. Yet the Minerva appears to me not entirely to deserve its high reputation. The vases consist of the second collection made by Sir William Hamilton at Naples; and among them are several very choice specimens. Our knowledge, however, of objects of this description has been very much enlarged by the immense number of various kinds which have since been found.

The pictures of the ITALIAN SCHOOL, which, with some historical paintings of the FLEMISH SCHOOL, are hung in a spacious gallery lighted from above, gave me on the whole little satisfaction. The principal are—

The Temptation of Christ, from the Orleans Gallery, ascribed to Titian, but which seems to me in no respect to deserve that name. The drawing is rude, the characters have something coarse, and the colouring is exaggerated.

Two allegorical pictures, by PAUL VERONESE, from the same gallery, are fine and remarkable works of the master. One of them represents the artist himself turning away from Vice to Glory; the other Strength, in the figure of Hercules, led by Wisdom. In both, especially in the first, the cool scale of colours, blue and white, predominates; while the flesh-tints are also kept in the silvery tone, in which Paul Veronese stands alone among all the Venetian painters. The figures are the size of life.

MANZUOLI DI SAN TRIANO.—The Annunciation, a rich composition, mentioned by Lanzi as the chef-d'œuvre of this rare master—who flourished in Florence in the latter half of the 16th century—and which is quite deserving of the praise which Lanzi bestows upon it. It is incomparably the best work which the Florentine school produced at this unpropitious period; in loftiness of feeling, in the slender, correct proportions, and in beauty of modelling, it recalls the golden age of the school. The colouring gives evidence of the influence of Sebastian del Piombo. It was exhibited at the British Institution in 1850.

GUIDO RENI.—The triumph of Heavenly over Earthly Love. The boy Cupid, with bandaged eyes, is bound to a tree, while Cupid, the youth, burns his arrows. The composition appears to me better than the execution, in which I miss the delicacy of touch peculiar to Guido. From the Orleans Gallery.

SALVATOR ROSA.—The sea with high rocks, over which

thunder-clouds are gathering; this subject has given him an opportunity of showing his taste for the grand and fantastic in nature. The tone of the colouring, though powerful, is rather opaque.

Here is an old and very pleasing copy of the fine picture by CLAUDE LORRAINE in the Dresden Gallery, which has a small waterfall in the middle distance, and, in the foreground, the Flight into Egypt.

RUBENS.—The Shipwreck of Æneas on the Strophades, from the third Book of the Æneid. A ship is driven by the raging sea against a rock, on the lofty summit of which is a lighthouse. Two seamen are still in the sinking ship, others are climbing up the shore, and others are kindling a fire. A glowing rising sun illumines the dark stormy clouds and the raging element. Highly poetical in conception, and executed in the most masterly manner in a deep full tone. Canvas, pasted upon panel, 2 ft. high, 3 ft. 3 in. wide. A large picture by Rubens, representing the Death of Adonis, of which I had formed high expectations, was unfortunately nowhere to be seen.

VANDYCK.—The Virgin and Child; a good, but not important, picture of the master. The Assumption of the Virgin, which, however, I did not see, is said to be a very excellent work by the master.

In this gallery is also a statue of Jason, by Thorwaldsen, the work which founded his great reputation. The heroic nature, calmly and securely reposing on itself, is admirably expressed, but the execution of the details appears to me not to equal the grandeur of the conception.

In a small apartment, moderately lighted from above,* the celebrated collection of Dutch and Flemish cabinet pictures are crowded together, the greater part of which were originally painted for the family of Hope, formerly resident in Amsterdam, or purchased by them long ago. As it is very rare to find such pictures still, as it were, first hand, and therefore, as might be assumed, in the most perfect state of preservation, I was extremely desirous to see them, and was not a little disappointed to find many of the following masterpieces more or less injured, and deprived of the fine harmony which is one of the greatest charms

* This description was written when (1835) Mr. Hope was living in Duchess-street, Portland-place.

of such productions. This collection is distinguished from all others of the kind in England by containing, besides pictures of those masters who are in vogue here, a number of others less known, and, in some respects, of great merit, so that an opportunity is afforded of acquiring a very correct knowledge of this school.

REMBRANDT.—1. Christ sleeping on board the ship and awakened by the terrified disciples. A ray of light falling upon the ship makes a striking contrast with the dark yet clear colour of the raging sea and of the heavily clouded sky. From the date, 1633, it appears that Rembrandt painted this picture when he was twenty-seven years of age. On canvas, 5 ft. 3 in. high, 4 ft. 2½ in. wide. Formerly in the Braamcamp collection at Amsterdam.

2. One of the rare family portraits by this master, whole-length figures. A young woman dressed in black silk is sitting in an arm-chair, by which a man, in a brown upper dress and black silk vest, is standing; both wear white collars; the room forms the background. Extremely delicate and true to nature, and executed con amore, in a bright, clear golden tone.

3. A plain traversed by a river, with buildings on both its banks; in the foreground two trees; the clouded sky and every object in a warm light. The execution of this excellent little picture is more careful than most of his landscapes. On panel, 1 ft. 4 in. high, 1 ft. 9 in. wide; of an oval shape.

BARTHOLOMEW VAN DER HELST.—By this painter, who, next to Rembrandt, is the greatest portrait-painter of the Dutch school, here is a picture in the taste of Cuyp, representing a party of eight persons in a landscape. The broad light, the great animation of the heads, the clearness and warmth of the colouring, and the excellent body, show it to be of Van der Helst's middle and best period. About 3 ft. high, 4 ft. 8 in. wide.

TERBURG.—1. A military man, of fine figure, sitting at his ease by the fireside, and drinking a glass of champagne; next him a young trumpeter performing on his instrument, to which a soldier seems to be listening. At the side of the seated figure is a dog. In composition, in the spirit of the military character, in depth and fulness of tone and masterly breadth of treatment, this is one of the first works of the master. On panel, 2 ft. 1 in. high, 1 ft. 7 in. wide.

2. An officer writing at a table covered with a rich carpet,

next him a trumpeter waiting; at his feet a dog. A repetition of this oft-occurring composition, which nearly resembles that in the Dresden Gallery. It is distinguished by the uncommonly high finish and animation of the heads. The good-natured countenance of the trumpeter, and also the dog, are particularly excellent. On canvas, 1 ft. 10 in. high, 1 ft. 5 in. wide.

3. A lady, in a crimson jacket trimmed with ermine, accompanying her voice with the lute, to which the music-master beats time with his hand. The lady is of remarkable beauty for Terburg; everything is in the most refined taste, and most delicately finished; and in that bright, soft harmony, in which no other master equals him. On canvas, 2 ft. 2 in. high, 1 ft. 9 in. wide. I saw another also very fine example of this picture at Mr. Peacock's, a dealer.

METZU.—1. A lady, in a crimson boddice trimmed with ermine, writing a letter, which her father or husband, who appears to be angry, standing behind her chair, dictates. One of those pictures by Metzu in which a warm red and brown predominate; of glowing harmony, deep chiaroscuro, and delicate finish. It is mentioned by Descamps. On panel, 1 ft. 4 in. high, 1 ft. 6 in. wide.

2. A gentleman elegantly dressed in black, engaged writing a letter in a room the wall of which is adorned with a cattle-piece; a broad bright light enters through a large window.

3. The companion picture. A lady in a morning dress sitting at the window, and engaged in reading a letter; a waiting-maid raises the curtain before a sea-piece which hangs upon the wall; the bright morning light illumines the room. Both on panel, 1 ft. 9¼ in. high, 1 ft. 4¼ in. wide. In these pictures of Metzu's later period a cool harmony prevails. The light spirited execution, the exquisite keeping and clearness, render them extremely pleasing.

4. A lady, in a blue boddice and white silk dress, holding a miniature; a page pouring water into a silver basin. The light treatment here degenerates into poverty in the heads, and the chief merit consists in the keeping. On canvas, 1 ft. 8 in. high, 1 ft. 4¼ in. wide.

GERARD DOW.—A merry young girl standing at a window, the sill of which is adorned with a relief, in conversation with a boy, who appears to long for a hare which she holds in one

hand. This picture is not only of the first class for the delicate execution of all the objects, but the subject is more feeling and dramatic than usual. On panel, 1 ft. 8 in. high, 1 ft. 3 in. wide.

2. A night-piece. A man teazing with a lighted candle a stout woman who has fallen asleep upon her chair. Another lighting his pipe at a candle, while a woman with a light is entering at the door. On the ground is a lighted lantern. Besides the humour of the scene, and a minute but by no means over-laboured execution, we have here the highest delicacy and truth in the representation of candlelight, in which no master, in my opinion, equals Gerard Dow. A real gem. On panel, 1 ft. high, 10 in. wide; semicircular at the top.

FRANS VAN MIERIS.—A gentleman in a brown cap with blue feathers, and an olive-green silk coat; a goblet with wine, and cray-fish, before him; a violin on the window-sill; a young woman, with her back turned, is making out the reckoning. Inscribed 1660. This picture, painted when he was only twenty-six years of age, is one of his greatest masterpieces. With the depth and glow of an Ostade, it combines the most solid impasto and the most masterly modelling. On panel, 10½ in. high, 8 in. wide.

Another very delicately executed picture, a gentleman, a lady, and a negro boy, which is here ascribed to Frans van Mieris, appears to me to be too spiritless and over smooth for him.

CASPAR NETSCHER.—A lady, dressed in white satin, feeding a parrot, and a gentleman a monkey, sitting on the sill of the window. Inscribed 1664. The heads have the cheerful simplicity, the colouring, the warmth, and harmony that distinguish the earlier works of Netscher, besides the most delicate finish. On copper, 1 ft. 2 in. high, 11¼ in. wide.

SCHALCKEN.—A smoker by candlelight. A carefully executed picture, of fine impasto.

EGLON VAN DER NEER. — A gentleman and lady at table, waited on by a page; another lady and gentleman arm-in-arm; with accessories. In size, delicate finish, and harmony of the pleasing warm tone, a remarkable picture by this rare master. On canvas, 2 ft. 9½ in. high, 2 ft. 3½ in. wide.

DOMINIC VAN TOL.—1. A schoolmaster with his scholars. In truth of character, impasto, and warmth of colouring, one of the finest pictures of this often happy imitator of Gerard Dow.

2 and 3. An old man counting money; and a cook at a window —here called Slingelandt, though marked "D. v. Tol"—are also very estimable works by him.

WILLIAM VAN MIERIS.—Here are no fewer than seven pictures by this usually so spiritless and unpleasing master; among which two girls, a young man giving a bunch of grapes to a woman, and David and Bathsheba (inscribed 1708), are the most worthy of attention.

This last subject is also treated in a picture by NICHOLAS VERKOLIE, painted in 1716. The careful execution cannot atone for the want of meaning, and for the cold and motley colouring.

Two girls at a window, by PHILIP VANDYCK, have, it is true, a coldness of tone, but are pleasing in the heads, and delicate in the treatment.

JAN STEEN.—1. The Glutton. The expression of utter thoughtlessness and total absorption in a transitory sensual pleasure was perhaps never represented in so masterly a manner as in this jolly fellow, who, with his whole face laughing, looks with the most wanton complacency at a pretty girl presenting a glass of wine to him, while an old woman is opening oysters for him. In the foreground is a dog, and in a back room two gentlemen playing backgammon. The picture of Fortune over the mantel-piece, with the inscription "Soo gerwonnen, so verteerd" ("Lightly come, lightly go"), reminds us of similar allusions in Hogarth's pictures. Inscribed with the artist's name and 1661. The careful execution is as spirited and free as the conception, the colouring glowing and powerful, the lighting equal in clearness and depth to De Hooge. On canvas, 2 ft. 7 in. high, 3 ft. 5 in. wide.

2. The companion picture. A Christening. In the foreground, near the infant in the cradle, is the young mother, to whom an old gossip is speaking, a young man, and two other children; the rest of the company are regaling themselves at a table in the background. Full of humour, and in other respects not inferior to the former. On canvas, 2 ft. 9½ in. high, 3 ft. 3½ in. wide. Both these masterpieces have unhappily been much injured by cleaning.

3. A large party amusing themselves with dancing and feasting in the courtyard and under the vineyard of a village alehouse. Rich in humorous ideas, and full of life; carefully executed, and clear in the colouring. Inscribed 1663. On canvas, 3 ft. high, 4 ft. wide.

PETER DE HOOGE.—Two gentlemen and two ladies assembled round a table at the window; one of the gentlemen pouring out a glass of wine for one of the ladies. In the foreground an old chair, and a dog asleep; in the background a view into another room. This picture, before it was spoiled by cleaning, must have had all the excellences of the master, the brightest sunshine, and the most cheerful harmony and clearness. My heart bled at this sight! On canvas, 2 ft. 3 in. high, 1 ft. 11 in. wide.

TENIERS.—1. Four Soldiers smoking; six other persons in another room.

2. The companion picture. Two soldiers playing backgammon; two others looking on. In an adjoining room two more groups. Each inscribed 1647. On copper, 1 ft. 3½ in. high, 1 ft. 8 in. wide. These pictures, of the best time of Teniers, have all the charm of that cool, harmonious union of colours, and that light and spirited touch, in which he has no equal.

ADRIAN VAN OSTADE.—1. A bagpiper playing to a large party of country people assembled before a village alehouse. Inscribed 1657. A delicately-finished and warmly-coloured little picture. On copper, 10½ in. high, 1 ft. 1½ in. wide.

2. An old countrywoman, leaning at her ease on the hatch of the doorway overshadowed by a mantling vine, is engaged in pleasant conversation with an old fellow who offers her a piece of gingerbread. The heads are extremely vulgar, the tone clear and warm, the impasto solid. On panel, 1 ft. 0½ in. high, 10½ in. wide.

3. A peasant family in a courtyard. The sun shining over the wall and through an open door gives a wonderful charm to this pleasing picture, in which the chiaroscuro is treated with the greatest delicacy. Inscribed 1673. On panel, 1 ft. 6 in. high, 1 ft. 3 in. wide.

Before proceeding to the cattle-painters I mention pictures by masters who produced works of great elegance and perfection of execution, but without any originality and merely according to academic rules.

GERARD LAIRESSE.—The Death of Cleopatra. As theatrical as (before being defaced by cleaning) it must have been admirable for the delicately blended execution.

ADRIAN VAN DER WERFF.—1. A penitent Magdalen; a dif-

ferent composition from the well-known one, the size of life, in the Gallery at Munich. Most highly finished, with the appearance of ivory. On panel, 1 ft. 7¼ in. high, 1 ft. 3 in. wide.

2. The incredulity of St. Thomas. Very delicately blended, and rather warmer in tone than most of his performances. On panel, 1 ft. 10 in. high, 1 ft. 6¼ in. wide.

3. Lot and his daughters. The same composition as that in the Museum at Berlin.

PAUL POTTER.—1. A young bull standing near a black cow, which is lying down. In the middle distance two sheep and a cow near some trees. A ray of sun, falling from a clouded sky, lights the animals and meadow. Of admirable impasto, and great truth in the animals; but the colouring in the foreground is rather heavy and dull. On panel, 1 ft. 6¾ in. high, 1 ft. 2¾ in. wide.

2. The companion picture. A man with a grey horse in a barn, near him a woman with a child, and another man helping a lad to mount a brown horse. In the foreground four horses and a dog. The background a meadow with cows. In impasto, warmth, and force of colouring, the master here appears in all his excellence. Nothing can be more striking in effect than this grey horse, lighted by the sunbeam. Inscribed with his name and 1647. On panel, 1 ft. 5¾ in. high, 1 ft. 3 in. wide.

3. Five cows on a bare hill; in the distance a village. A sunbeam breaking through the clouds lights the foreground. A true and faithful picture of the country. Remarkably clear and bright in colouring. The animals very carefully painted; but the composition is so far not fortunate, that the line of one of the cows lying down is unpleasantly contracted. Inscribed with his name and 1647. On panel, 1 ft. 2 in. high, 1 ft. 1¼ in. wide.

ADRIAN VAN DE VELDE.—1. Four cows and a sheep standing in a piece of clear water; others reposing; a countrywoman on horseback talking with a herdsman. The high bank is overgrown with trees. Of the early period of the master, in which warmth and great clearness of tone are united with the most loving execution. Inscribed 165... On canvas, 1 ft. 10¼ in. high, 2 ft. wide.

2. In a meadow, which adjoins an enclosed space with lofty trees, are cows and horses, with their keepers, one of whom is asleep. The evening light pervades this picture. A cow is being milked. The true rural feeling which this picture excites in the beholder,

the picturesque composition, the fine drawing, the feeling of extent produced by the most delicate gradation, and the clear, warm colouring, render this one of the finest works of this great master. Unfortunately it is injured in some places. Inscribed 1660. On canvas, 2 ft. 3 in. high, 2 ft. 7 in. wide.

BERGHEM.—A waterfall between high rocks, with the Temple of the Sibyl. Among the figures in the foreground, a woman, a cow, and some sheep, are the most striking. The execution is particularly careful and elegant, but it is too studied in composition, and cold and heavy in tone. On canvas, 3 ft. 5½ in. high, 3 ft. 1 in. wide.

CAREL DUJARDIN.—1. A hunting party on horseback assembled before a stately house in a park. The fresh morning light, which illumines every object, is admirably expressed. The rich composition, fine drawing, and the extremely delicate execution, render this one of the most pleasing pictures of the master. Inscribed with the name and the year 1664, which has been rendered nearly illegible by cleaning. On canvas, 1 ft. 9½ in. high, 2 ft. 1 in. wide.

2. A bare mountainous landscape, with a brown cow lying down; near her a white one grazing, and a horse. A sunbeam lighting the animals, which are admirably painted in a warm tone and of excellent body, forms a striking contrast with the grey tone of the landscape. On panel, 1 ft. 4 in. high, 1 ft. 4 in. wide.

PHILIP WOUVERMANS.—1. A landscape traversed by a river, with a hunting party halting before a public-house, while a number of country people before another public-house are amusing themselves with carousing, dancing, and music. Far more attractive than most of Wouvermans' pictures for richness of composition, happy dramatic action, and most delicate finish, in the warm golden tone of his second manner.

2. A hawking party on horseback halting before a public-house. The figures are very happily relieved against the extensive distance of the landscape. Also in his golden tone, and delicately executed. On panel, about 1 ft. 3 in. high, and 1 ft. 6 in. wide.

JAN LINGELBACH.—A number of people assembled before the Antonine Column at Rome; their attention chiefly attracted by a Capuchin preaching, and by a crier. One of the most copious and most carefully painted pictures of the master, the light very clear, but the tone rather cold.

ALBERT CUYP.—Five cows in a meadow, by the side of a very clear piece of water. Four of them are lying down. A boy is beguiling the time usefully. Two boats are in the river, which is bounded by a level distance. Of the best time of the master. Warm and brilliant in the colouring. The cows very happily relieved from each other by their colour. 1 ft. 8 in. high, 2½ ft. wide.

JACOB RUYSDAEL.—A stream rushing between two hills overgrown with pines. In the foreground, a bridge across it, over which, a woman on a grey horse, a drover, and some cattle by Adrian Van de Velde, are passing. In the centre of the picture an old withered branch of a tree. In composition and execution admirable; the colouring, in places, rather brown. On canvas, 3 ft. high, 4 ft. 8 in. wide.

HOBBEMA.—Peasant-houses, closely surrounded with brushwood. Some people on a road, which passes near the houses. This picture is rather dark and brown, but the impasto is excellent. On panel, 1 ft. 9 in. high, 2 ft. 3 in. wide.

JAN BOTH.—In the foreground a stream rushing between two richly-wooded hills, before which are two large trees. A road, with numerous figures, leads to the distance, which is bounded by hills. The composition has more truth than usual with the master. The execution is very delicate; the colouring in all the parts clear; the expression of the sultry noonday heat masterly. 2 ft. 7⅛ in. high, 3 ft. 4⅛ in. wide.

BARTHOLOMEW BREENBERG.—A large rocky landscape, with numerous figures. The execution remarkably careful, with a warm, clear tone of colouring.

HERRMAN SACHTLEVEN.—A small landscape, extremely clear in tone, and very careful in execution.

JAN GRIFFIER.—A very elaborate picture by this imitator of Sachtleven's manner of painting; but how insipid in tone compared with his model!

PETER GYSELS.—A rich and most carefully executed landscape, with many figures. In the style of Velvet Breughel. Inscribed with the name and 1682. A proof how long an antiquated style has sometimes been preserved.

WILLIAM VAN DE VELDE.—1. An agitated sea. Among the vessels, which are at various distances, a boat with a red sail, and a frigate, are the most striking.

2. The companion picture: a sea equally agitated. In a fishing-boat the mainsail is being lowered. On canvas, 1 ft. 2 in. high, 1 ft. 4 in. wide. These pictures have all the charm of the clear silvery tone and the delicate spirited touch of the early works of this master. The first, however, surpasses the second in harmonious effect, and is a little picture of the first rank.

LUDOLPH BACKHUYSEN.—1. A boat taking in a cargo on the coast of a slightly agitated sea. Amongst the other vessels, a large man-of-war under sail is very conspicuous. A very delicate touch is here combined with great clearness and a warmth of tone not usual with him. On canvas, 3 ft. 10 in. high, 5 ft. 6 in. wide.

2. The companion picture. A view of the mouth of the river Bril, with a number of vessels, among which is a man-of-war and a yacht saluting each other. Of similar quality with the preceding, only colder in tone.

3. A view of the Y, with Amsterdam in the background. Amongst the numerous vessels, some are full of figures. Not so well executed as the preceding, and rather uninteresting. On canvas, 4 ft. 4 in. high, 6 ft. 4 in. wide.

The collection is uncommonly rich in works of the Dutch painters of architecture.

DIRK VAN DELEN.—The interior of a church; a fine picture, and, for him, particularly powerful and brilliant in the colouring.

JAN VAN DER HEYDEN.—1. View of a street in a Dutch town; the eye is chiefly attracted by a large brick house and a church. The value of this picture, which is very carefully executed, and at the same time powerful and clear in the tone, is enhanced by the spirited figures by Adrian Van de Velde. It is unfortunately damaged in some places. 1 ft. 9 in. high, 1 ft. 11 in. wide.

2. View of a village, with a church on an eminence, with numerous figures by Adrian Van de Velde. 1 ft. 1½ in. high, 1 ft. 4½ in. wide.

3. The companion picture, representing a similar view, with figures by the same hand. Both are of the first quality, and of remarkable force and depth of colouring.

By BERKHEYDEN, who has often happily imitated the preceding masters, here are four very fine architectural pictures, among which the Town-hall at Amsterdam is the most remarkable.

VAN DER ULFFT.—Roman ruins; a very clear, warm, and well-

painted picture by this master, who was fond of representing such subjects, though he had never been in Italy.

Here are also some masterpieces by painters of dead and living animals.

PETER GYSELS.—A peacock, a swan, a heron, some smaller dead birds, thistles, and butterflies; most exquisitely and delicately finished, and at the same time of great depth, force, and fulness of colouring.

JAN WEENIX.—1. A hare, a swan, a dog, and a parrot; of the greatest force of colour, and most careful execution. The insignificant landscape occupies, however, too much space.

2 and 3. Of these two companion pictures, the one with a dead stag and a partridge has similar excellences.

MELCHIOR HONDEKOETER.—Two swans, two peacocks, and some ducks, all alive; in truth, force, and finish, a capital work of this Raphael of bird-painters. The darkening of the shadows and the ground, however, injures the harmony.

Lastly, here are some choice fruit and flower pieces.

JAN VAN HUYSUM.—1. A rich bouquet of roses, tulips, auriculas, and other flowers, in an elegant vase standing on a marble slab, on which there is also a nest with three eggs. As usual, executed with inconceivable minuteness, and composed with more taste than usual, with that sunny brightness and freshness for which he is so justly admired. On panel, 2 ft. 7 in. high, 2 ft. wide.

2. The companion picture. Grapes, melons, peaches, pomegranates, and plums, with here and there a flower. Inscribed 1730. Of similar merit with the preceding, and, like that, on the light ground which is so highly prized. It is unfortunately damaged. Here are also three landscapes by this master, which have a disagreeable effect, from their want of truth of nature, tameness, and laboured minuteness of execution.

JAN VAN OS the elder.—A flower-piece, and a fruit-piece, of great excellence, in which he has successfully aimed at the lightness, clearness, and force of Van Huysum.

Of the modern Dutch school, here is a picture by OMMEGANCK, representing cows in a meadow, which, notwithstanding the careful execution and good drawing, has a coldness and insipidity of tone which makes it far inferior to the older pictures.

I have not seen the collection since the year 1835, but I am informed that Mr. Hope had added the following admirable pictures:—

A rich family piece, by GONZALES COQUES; a very interesting acquisition, inasmuch as this capital master had not before been represented in the collection.

A Holy Family, with four angels; a picture engraved by Pesne, and known formerly in the Robit and Radstock collections, and in that of Sir Simon Clarke.

COLLECTION OF PICTURES BELONGING TO ALEXANDER BARKER, ESQ.

Mr. Barker is one of those comparatively few Englishmen who possess a lively taste for the deep moral significance and the naïve enthusiasm which distinguish the works of art of the fifteenth century, and who has succeeded in obtaining a number of genuine and admirable specimens, chiefly by the most eminent masters of that period, of the Tuscan, Umbrian, and Venetian schools, and of the school of Romagna. He also possesses a few examples of the Netherlandish school.

TUSCAN SCHOOL.

BENOZZO GOZZOLI.—The Adoration of the Kings; a very rich circular composition, and one of the finest specimens of the early time of this great master. For while in all essentials it breathes the purity and intensity of religious feeling which distinguished his master Fiesole, it displays also Benozzo Gozzoli's own originality. This is seen in many an animated action, and also in the rich accessories; for instance, in the two peacocks, somewhat too large in proportion, proving that love of outward nature which distinguished this master, and which he so fully exhibited in his frescoes in the Campo Santo at Pisa. Such a combination of qualities imparts a marvellous charm to this admirably preserved work. Formerly in the collection of Mr. Coningham.

LUCA SIGNORELLI.—This great and rare master, in whom the art of central Italy of the fifteenth century attained its highest perfection, and who, properly speaking, was the real precursor of Michael Angelo, is here represented by several pictures.

1. The Virgin with the Child on her lap, with a landscape background. A large circular picture. In the carrying out of the fully developed forms, as well as in every other respect, this picture evidently belongs to the maturest time of the master. I had previously seen this picture in the possession of the late picture-dealer, Mr. Metzger of Florence, one of the best judges of the old Tuscan school, from whose heirs Mr. Barker purchased it. Also the rich and contemporary frame is one of the finest things of the kind that I know of the period.

2. St. George and the Dragon in combat, very spirited. The Princess is in passionate action. Some of the bodies slain by the Dragon are boldly foreshortened. In the background are horsemen. The predominant tone, as usual with him, is dark; the treatment very broad. 1 ft. 9 in. high, 2 ft. 3 in. wide.

3 and 4. Two pilasters painted by him, which formerly occupied the sides of his Descent from the Cross on the altar of S. Donnino. On one of them are the Angel and Tobit, St. Jerome and St. Bernardinus, placed one above the other; on the other St. Bernard of Clairvaux, and SS. Onuphrius and Dorothea. Conception and expression are very dignified in all, especially in the St. Jerome.

DOMENICO GHIRLANDAJO.—An altarpiece. In the centre the Virgin, of great individuality of character, with the Child in very animated action; at their side St. John the Baptist, St. Bonaventura, St. Francis, and St. Catherine. Above, upon an architrave, four angels, two of them holding festoons of fruit, very graceful. This picture is very characteristic of the master, who may be considered as the head of the realistic portion of the Florentine school of the fifteenth century. It is at the same time an excellent specimen of his right feeling for style in the arrangement of an altar-picture. The figures are here seen singly relieved against the sky, so that the most distant worshipper in the church could distinctly recognise each by the general character of the outline.

NERI DE' BICCI.—The Assumption of the Virgin, a rich, beautiful, and well-authenticated altar-piece by this rare master. The Virgin is dignified and refined; the Apostles noble in character, though rather uniform; the motives very good; the drapery in admirable style; the execution of the local brown tones of the flesh very solid, and resembling Pesello. St. Thomas is receiving

the falling girdle of the Virgin. Below in a Predella picture is the Crucifixion, with the Virgin and St. John, the last most admirable.

SANDRO BOTTICELLI.—The Virgin with the Child caressing her; St. John standing by. Very nobly conceived, and admirably executed in a tone of colouring unsually warm for him. From the Beckford collection.

The head of a youth in profile is of the rarest and most attractive delicacy of form, though of heavy tone of colouring. It is decidedly the work of a great master, though I differ both from those who impute it to Raphael, and from others who ascribe it to Leonardo da Vinci.

Of the UMBRIAN SCHOOL Mr. Barker possesses three large compartments of a Predella by PIETRO PERUGINO displaying all the grace of motive, the refined and noble feeling in the heads, and the power and transparency in the colouring, which are peculiar to the works of his middle and best period.

VENETIAN SCHOOL.

JACOBELLO DEL FIORE.—St. Louis the Bishop, and, I think, St. Jerome; he is holding a tree on which are the Virgin and Child, the crucifix, and the twelve Apostles. The characters of the figures are very dignified and noble. The rich decorations of the liturgical robes, with saints worked into the borders, indicate the teacher of Carlo Crivelli. These specimens of this very rare master, who, by means of his master Gentile da Fabriano, is linked with the Umbrian school, were formerly in the small church of the Madonna delle Noci, upon a rock in the sea, in the diocese of S. Fermo.

CARLO CRIVELLI.—1. A Pietà in the form of a lunette is of great pathos, and, excepting the heads of the Virgin and St. John, not so exaggerated as is usual with him. The execution is very solid.

2 and 3. The Magdalen and St. Catherine, small figures, display, for him, great nobleness in the heads, especially the St. Catherine, and also an unusual glow of colouring. They entirely retain their original surface. A repetition of the Magdalen on a large scale is in the Museum at Berlin.

4. St. Lucy, half the size of life, of great tenderness of expression, though weak in colouring. In the background are five small spirited figures. Inscribed "Opus Caroli Crivelli Vineti."

The following masters, belonging to the SCHOOL OF ROMAGNA, prove the influence of Crivelli in this part of the country:—

NICCOLA DI ANCONA.—The Virgin adoring the Child lying on her lap, while the Child is blessing the spectator. On the right St. Jerome pointing to the lion growling at the thorn in his paw, and another saint unknown to me; on the left St. John the Baptist and St. Francis. A feeling of pure devotion pervades the heads. The execution in the brownish flesh-tones is of admirable body. In the landscape and other portions the influence of Cosimo Tura of Ferrara is unmistakable. The upper portion has a gold ground. This hitherto almost unknown master has inscribed his work "Opus Nicolai M. Antonii de Ancona, MCCCCLXXII." Colucci* informs us that this picture, and the above-described lunette by Crivelli, were presented by the town of S. Fermo to the little village of Porto S. Georgio on the Adriatic.

PIETRO ALEMANNO.—The Virgin enthroned, holding the Child on her lap, who is standing in the act of benediction; festoons of fruit above. On the arms of the throne are two fishes. The gold ground has a pattern. Lanzi mentions this painter, who flourished in 1489, as a pupil of Crivelli: he displays also the influence of the school of Squarcione. A fine religious feeling pervades the heads; the picture is in admirable preservation. Inscribed "Petrus Alamanus civis Assulanus pinxit."

Of the NETHERLANDISH SCHOOL I may mention a Magdalen looking into the vase of ointment. Very noble in feeling, and solidly carried out, but by what master I cannot venture to pronounce.

Also a Virgin and Child, with the Marriage of St. Catherine, with a male and a female saint. This I am inclined to consider a very good work by JOACHIM PATENIER.

As the utmost possible contrast to the solemn religious feeling of these pictures, Mr. Barker possesses in a separate room a set of works by BOUCHER, one of the most frivolous painters of the French school; some of them the best of their kind. One of them represents Venus and Adonis; a portrait of Madame Montespan also is worthy of notice.

A female portrait by BONNINGTON was also very interesting to

* Antichità Picene, 2nd part, on the Middle Ages.

me, as showing the versatile talent of this painter, who appears as a master in this walk of art, exhibiting a refined feeling, beautiful colouring, and spirited treatment.

Finally, I may remark that the connoisseur in antique furniture —such as draperies of the richest and most tasteful stuffs, Venetian glass chandeliers, tables and cabinets in buhl, &c.— will find much to admire here.

OBJECTS OF ART BELONGING TO BARON LIONEL ROTHSCHILD.

Baron Rothschild has adorned his rooms with a small but very choice collection of paintings, chiefly of the Flemish and Dutch schools, but containing also specimens of the Italian, French, and English schools. He possesses also a rare selection of vases as remarkable for the preciousness of their materials as for the beauty of their art. Being introduced by a friend of the house, the painter Oppenheim from Frankfort, I was most kindly received by the Baroness Rothschild, and allowed every facility for inspecting the pictures, which I mention in the order in which I saw them.

TENIERS.—1. An early morning landscape. Four cows in the foreground, one of them being milked. Carefully carried out in the most delicate silvery tones, and in excellent preservation.

2. Portraits of an old man and woman: two pictures also of uncommon truth, and with all the charm of his silvery tones and his elegant touch.

ISAAC VAN OSTADE.—A village scene: a picture of considerable size, and with numerous figures, with a horseman on a grey horse drinking. Admirable in detail, but somewhat heavy in general tone.

TERBURG.—A young girl, of unusual beauty of feature for the master, in a blue corsage and white satin dress, her maid arranging something in her dress; near the chair is a spaniel; a page is approaching with a vessel. A chef-d'œuvre in point of taste of composition, harmony, and transparency of colouring, and masterly finish.

ALBERT CUYP.—A stately ruin upon a frozen river; a sledge with a grey horse: painted in a deep but transparent tone

Behind in the sunny evening light are skaters. Of very solid execution.

PHILIP WOUVERMANS.—A party of falconers, cavaliers, and ladies halting near an old building. Some more distant buildings are partially obscured with fog. The unusually large figures are executed with the utmost delicacy, but the general effect is somewhat dark. This admirable picture was purchased at the sale of the Duke de Berri's collection in Paris, in 1837, for 735*l*. On wood, 1 ft. 10½ in. high, 2 ft. 2 in. wide.

SIR DAVID WILKIE.—A woman with children before a house, and four other persons, one of whom is holding his nose. Well composed, but unusually dull in colouring.

VANDYCK.—A horseman galloping, another trotting. The same figures occur in another picture by Vandyck in Buckingham Palace, and in one by Rubens in the Museum at Berlin, only accompanied by a third horseman walking. Very powerful; the sky dark.

DOMENICHINO.—The repentant Magdalen. In size and style of painting almost a companion to his well-known St. John the Evangelist at Castle Howard; noble in feeling, delicate in form, warm and transparent, and successfully carried out.

CASPAR NETSCHER.—A whole-length portrait, with a page in more subdued light. A work of the master's later period, and with all his peculiar elegance.

PETER DE HOOGE.—Two men seated at a table, with a woman standing by them, who is drinking beer; a child in front. The figures are unusually small for him in comparison with the space, but the sunny lighting of the whole is carried out with all his mastery.

JACOB RUYSDAEL.—1. A dark forest, with a sunbeam piercing through. Of great charm of nature.

2. A wood with water. Figures by Adrian Van de Velde. A charming picture, though hung too high to allow of the details being properly seen.

GREUZE.—1. A young girl by the side of her bed looking at a watch. Her peevish expression shows that she has been kept waiting for some one. Very tender.

2. A young girl in sorrow leaning on her hand. A beautiful combination of softness and decision in the forms.

VAN DER HEYDEN.—A view of buildings. The foreground kept in half-shadow. Very delicately executed, though somewhat heavy in the general brown tone.

WILLIAM VAN DE VELDE.—A quiet sea, with vessels. The wonderful beauty of the reflection, the harmonious and airy clouds, and the admirable impasto, render this a perfect gem of the master.

I was next attracted by the fine conception and masterly workmanship of the alto-rilievo head of Pandolfo Malatesta, Lord of Rimini, of whom also there exists a beautiful medal by Pisano.

Among the collection of vases the most valuable is a drinking-vessel of an olive-green glass, which, held against the light, assumes the colour of a clear ruby. Also one with bacchanalian figures of the most overwrought work and of the most debased forms; probably a work of the 3rd or 4th century.

I was greatly struck also with a cup formed of a brown topaz; the handle, consisting of a dragon in richly enamelled gold, and the foot, ornamented with dragons, figures, and masks, bespeaking the hand of Benvenuto Cellini. I saw here, besides, some beautiful vessels of Limoges enamel, and some splendid specimens of the glass manufactory of Venice. At Gunnersbury, in Middlesex, one of the country seats of Baron Rothschild, is the companion picture to the Infant St. John of Murillo in the National Gallery.

COLLECTION OF H. A. J. MUNRO, ESQ.

In these days, when pictures are too often collected from motives of vanity or ostentation, which, when once satisfied or diverted to other objects, terminate in the sale of the collection and in the indifference of the collector to all the interests of art, it is refreshing to meet with an individual like Mr. Munro, in whom the love of art alone is the inducement—a love which the present increase of artistic knowledge in England can only strengthen. In 1835 I saw some excellent pictures in this gentleman's possession, these being, however, only the modest beginnings of his present collection, which is so numerous as to occupy almost all the space afforded by the noble mansion in which he now resides. The collection consists not only of the old masters of various schools, but also of choice specimens of some of the most distinguished painters of the English school.

FLORENTINE SCHOOL.

ANDREA DEL SARTO.—A most careful and excellent repetition of the Dead Christ, with the Virgin and two angels, the original of which, properly speaking, painted on wood and inscribed with the master's name, is in the gallery of the Belvedere at Vienna, and is greatly injured with over-cleaning. The body of the Christ in this picture is very noble, and the expression in one of the angels, a highly refined figure, is very delicate, and of the deepest feeling.

UMBRIAN AND ROMAN SCHOOLS.

NICCOLO ALUNNO.—To this rare master, who first fully developed the profound religious tendencies of the Umbrian school, I have no hesitation in assigning a small picture of the Crucifixion, with the Virgin and St. John, with St. Jerome and St. Francis kneeling at the side. The feeling of the heads is very noble, the proportions of the figures slender, and the colouring, especially in St. Jerome, of great vigour.

RAPHAEL.—The celebrated "Madonna dei Candelabri," purchased by Mr. Munro at the sale of the Duke of Lucca's pictures. This picture shows great inequalities in the execution of single portions. The head of the Virgin is so noble and delicate in form and feeling, of such transparency of colour and beauty of modelling, that none but Raphael could have executed it. But the Child, however beautiful, has something affected in the laugh, and is heavier in colouring. This alone is sufficient to indicate the co-operation of Giulio Romano, while the angels are so much less spirited in treatment and more heavy in tone, that they probably proceed entirely from the hand of Giulio Romano.

GIULIO ROMANO.—The Virgin holding the infant Christ, who is standing on the cradle, and giving the little St. John the scroll with "Ecce Agnus Dei." The character of the lovely heads, the cheerful but somewhat worldly expression, the style of drawing and modelling, and the affinity to fresco-painting in the colouring are strong indications of this master.

SASSOFERRATO.—A Holy Family. A rich composition, pleasing in the forms, pure in feeling, and careful in execution.

CLAUDE LORRAINE.—1. Landscape with water in the foreground, by the side of which are figures enjoying a rural

repast. In the adjacent wood are flocks and herds. A quiet and pleasing evening effect pervades this picture, which is carefully painted in all the details, and dates from the early time of the master, in which the influence of Tassi is still apparent.

2. A landscape, with Philip baptizing the Eunuch, the foreground in deep and transparent chiaroscuro; a bridge in the middle distance, the sea beyond. This beautiful and very careful picture, which is treated in the tenderest silver tones, belongs to the middle period of the master.

GASPAR POUSSIN.—A landscape with buildings in the middle distance; in the foreground a loving couple. This picture is lighted by the evening sun, which is of rare occurrence with this master, and is as poetical in feeling as careful in execution.

LOMBARD SCHOOL.

PARMIGIANINO.—An angel teaching the infant Christ to read; the Virgin looking on. Incomparably more natural in feeling than usual.

VENETIAN SCHOOL.

GIORGIONE.—1. The Holy Family in a landscape, the Virgin inclining her cheek to that of the Child; Joseph on the other side of a tree. A picture as fervent and poetic in feeling as it is deep and transparent in its golden tones. In this collection it bears the name of Titian.

2. The infant Saviour in the lap of the Virgin, who is drawing the kneeling St. John with animated action towards her. With the exception of the St. John, a most poetic head, the heads are not meaning, but the colouring is of the fullest golden tone.

3. A male portrait in profile with a dagger; warmly coloured, but hung too high to admit of an opinion.

TITIAN.—1. The Virgin nursing the Child, with St. John and St. Joseph; a spirited but slight sketch of the master's early time: very warm in colouring and decidedly realistic in conception.

2. Venus; identical with the celebrated Florence picture in head and position, but with another background. The local tones of the flesh are of such singular delicacy of gradation and of such transparency, that I cannot doubt the originality of this picture. Generally speaking, Titian's free repetitions have not that unsatisfactory look which characterises those of other masters. Taking into

account his extraordinary mastery of the brush, which enabled him to work with ease and rapidity, and at the same time the inferiority of his powers of invention, when compared with those of the greatest masters of the Roman and Florentine school, it is not improbable that he may have been induced by his numerous admirers to repeat those subjects in which the truth and beauty of his colouring were most displayed.

PALMA VECCHIO.—1. The Virgin and Child, with the Baptist and a female Saint. A delicate picture in the clear tones peculiar to his earlier works.

2. Virgin and Child, with St. Joseph and St. Catherine, the latter very animated and beautiful, and approaching Giorgione in the power and style of colouring. The other heads have something in them foreign to this master's peculiar type.

PAUL VERONESE.—1. Venus seated; the lower part of the figure covered with white drapery, Cupid reaching up to her; the figures life size. Of a delicacy of modelling in the clear silvery tones peculiar to him, and such as only this master exhibits. Formerly in the collection of Sir Simon Clarke.

2. Leda with the Swan. Also exquisitely modelled, and probably the same picture that was in the Orleans Gallery.

TINTORETTO.—1. An allegorical representation of somewhat obscure import. An undraped female figure upon a couch, her left arm raised over her head and holding a veil. An old man, also undraped, with a long beard, near her. The head of a young man with a helmet is seen from under a table. A spaniel is barking at him; in the distance is Cupid sleeping. The heads are almost without expression. The movements display energy, and the warm colour peculiar to this master is here seen in the greatest intensity and transparency. The flesh portions are in parts very carefully executed, but otherwise the treatment is broad. It is very interesting to compare, in subjects of so kindred a nature, the characteristics of the three great painters, Titian, Paul Veronese, and Tintoretto.

2. The Descent from the Cross. Unusually conformable to style in composition; the heads of earnest feeling, and carefully painted in his warmest tones. The evening glow of the landscape harmonises well with the nature of the subject.

3. The Woman taken in Adultery. Of a depth of tone approaching the colouring of Schiavone, but more brilliant.

4. Vertumnus changed into an old woman in a crimson dress, speaking with Pomona, who is lying on the ground. This is treated in the master's cooler tones; the background landscape is very beautiful, and the execution careful.

SCHIAVONE.—Cupid and Psyche. A small picture, but very characteristic of the master, both in the forms and in the great power.

BOLOGNESE SCHOOL.

FRANCESCO FRANCIA.—St. Francis receiving the stigmata. This picture, which is painted in the silvery tones of Francia's later time, exhibits in no common degree the noble and intense religious feeling peculiar to him.

ANNIBALE CARRACCI.—1. Venus adorned by the Graces. In one of the figures he has evidently borrowed Correggio's motive in the picture of the Education of Cupid in the National Gallery. A rich composition, and carefully executed in a subdued tone.

2. A Repose in Egypt. Successfully treated in the manner of Correggio. The Child of especially graceful motive; the feeling noble, the colour transparent, and the finish most delicate.

DOMENICHINO.—A landscape, with Tobit and the Angel. Poetically composed, and carefully executed in a transparent cool tone.

GUIDO RENI.—Europa and the Bull. An excellent picture of his second period, and highly characteristic of the master. The heads beautiful, the motive pleasing; painted in his light but warm flesh-tones, with the cool harmony of his light-coloured drapery carefully carried out. Formerly in the Altamira Gallery at Madrid.

2. Cleopatra; full-length figure. Of great delicacy of composition and expression, though lamentably faded. Engraved by Strange.

3. St. Sebastian. A picture particularly forcible in effect, a repetition of which is in the Capitol at Rome.

ALBANO.—Salmacis and Hermaphroditus. Delicate and pleasing in the forms, and with great vigour of colouring.

SCHIDONE.—The Holy Family, treated as a domestic subject in common life. The Virgin is sewing, Joseph carpentering. Very powerful in colour, and as finished as a miniature.

SPANISH SCHOOL.

MURILLO.—1. The Miracle of the Loaves and Fishes. Very picturesquely arranged and carefully executed, with a delicate harmony of colour. Probably the sketch for his large picture in the Caridad at Madrid.

2. St. Peter in prison, with the angel. A spirited sketch. A picture of this also exists.

3. The infant Christ caressing St. Anthony. A fine Replica of the picture formerly in the Alcazar at Seville, and now in the Museum at Berlin.

ALONSO CANO.—St. Agatha enchained. Of great truth of nature, and executed in a transparent and delicate tone.

FRENCH SCHOOL.

NICOLAS POUSSIN.—1. Venus and Adonis, with Amorini and swans. The composition very beautiful; but the height at which it was placed precluded any further opinion.

2. An architectural subject. Pillars in the foreground, and a town in the background, with scenes during a plague introduced in scattered groups; some of them very touching. The sky is particularly beautiful. This picture belongs to the earlier period of the master.

WATTEAU.—Portraits of two young children, sisters; as large as life, elegantly dressed, and taken quite in front. A picture of the utmost attraction for the naïveté and truth of conception, and the delicate and transparent colouring.

FLEMISH AND DUTCH SCHOOLS.

RUBENS.—1. St. Sebastian; as large as life. Of his earlier time; noble in expression, and admirably carried out in a transparent though subdued colouring. On canvas.

2. The Virgin with the sleeping Infant on her lap, with St. Joseph and St. Anna. Of decided realistic tendency, but of great power of colouring, and of masterly execution.

3. Spirited sketch for the picture of the meeting of Jacob and Esau, in the Gallery at Munich.

4. A female portrait; half-length. An attractive-looking picture, but too unfavourably hung to permit of examination.

GASPAR DE CRAYER.—The Virgin and Child. The coolness

of the half-tints and the whole treatment show a follower of Rubens.

REMBRANDT.*—1. Lucretia in the act of stabbing herself; dated 1664. Although the character of the head but little corresponds with the subject, yet the expression of determination is fine, the colouring very rich, and the treatment, as in all Rembrandt's later pictures, very broad and of powerful body.

2. His own portrait in advanced age. Of great power of colour, and richly painted.

NICOLAS MAAS.—Portrait of a woman with three children. Natural and pleasing in conception, and of delicate chiaroscuro.

TERBURG.—1. A young girl about to drink a glass of wine which a young man is giving her. An old woman talking to her. Of great elegance, and warmly coloured, and, for him, broadly treated.

2. A girl drinking, in a morning dress. Executed with truth and delicacy.

JAN STEEN.—1. The portrait of the painter himself smoking his pipe, with half-closed eyes, after a meal taken in the garden. His wife sleeping in her chair. Two of the children are blowing soap-bubbles, while a manservant is in the act of taking away some articles. The composition is as true to nature as the treatment is spirited; the colouring transparent.

2. The painter in social circle with his family, one of the children seated on the table, forms an agreeable contrast to the last, and is also animated in motive, transparent in colouring, and careful in treatment. Formerly in the Van Gool collection at Amsterdam.

3. Two boors playing cards before a village inn; other figures looking on. The hostess is marking down the reckoning. In the distance are ninepin-players. In the representation of a sunny light this carefully painted picture approaches Adrian van Ostade. Only in the general harmony is it inferior.

4. A fowl-yard, in which pigeons are being fed. Very careful, and true to nature, especially the fowls.

5. A fight. Some of the motives are too energetic, but the colouring is very powerful.

6 and 7. The Fat and the Lean Family. Disagreeably exaggerated in every respect.

* Smith mentions this as the last picture Rembrandt painted.

8. The Christening. A small picture of numerous figures. Of fine tone and great animation.

9. A mother, apparently not sober, fallen asleep with her pipe in her hand; a number of children around playing mischievous tricks; a maidservant on her knees offering wine to a parrot; the pigs picking up the crumbs. Of great animation and very fine tone, especially in the children's heads. The figures larger than usual.

10. A medical man feeling the pulse of a lady. A composition in the manner of Metzu. Of great depth and richness of tone in the space of the apartment.

11. The Murder of the Innocents. A picture which in its revolting coarseness shows the utter incapacity of the artist to comprehend the only legitimate mode of conceiving this subject.

ADRIAN BROUWER.—A swineherd driving pigs among willows and other trees; the evening light on the horizon. A very unusual subject for this rare and admirable master, and one in which, besides his customary harmony of colouring and fulness of body, a profound feeling for nature is apparent.

ADRIAN VAN OSTADE.—An ugly old woman drowning care in wine. Carefully painted in bright gold tones.

ADRIAN VAN DE VELDE.—1. A reddish cow standing in water; a shepherd and shepherdess in evident amity. A picture of the middle period of the master, decided in form and transparent in colouring.

2. A cowherd washing his feet, while his cow is drinking. A delicate picture of his later time; tender in execution, and more broken in colouring.

BERGHEM.—Jupiter, in the form of Diana, deceiving Calisto. Although the portraits of the painter's wife and sister, which served him in so many pictures, are little in keeping with this subject, yet the warm colouring and careful completion render this picture attractive.

CAREL DUJARDIN.—A horse and cow, with a man and woman. A pretty picture in delicate silvery tones. Formerly in the Zachary collection.

ALBERT CUYP.—1. Two cows, with buildings near. A good picture, of very decided forms, in his first manner.

2. A cart laden with sacks, a cottage close by. Powerfully

executed in his second manner; the shadows, however, rather dark.

JACOB RUYSDAEL.—1. View of a canal, with the sun breaking through clouds. With all the charm of the most delicate feeling for nature, and very carefully finished.

2. A sea-piece, with a vessel with a red sail. Of the greatest reality, and marvellously true in the representation of surf and sky.

3. Another sea-piece, with very dark water, but very harmonious in the grey tones, and composed and executed with the greatest spirit.

ARTUS VAN DER NEER.—A winter landscape in a sunny light. Of the most delicate silvery tones, and generally attractive.

JAN BOTH.—1. View of the Ponte Molle: two herdsmen, one of whom is looking after a woman upon a mule, and a travelling vehicle enliven the fine landscape, which is in full warm evening light, and painted with especial solidity and energy. On canvas, 2 ft. 7 in. high, 3 ft. 8 in. wide.

2. A landscape, with a man and an ass in the foreground, and two peasants; a lake in the middle distance, mountains in the background. Notwithstanding the deep transparent glow of the setting sun, the treatment is not light and superficial, as is sometimes the case with this master, but carefully finished in every portion. On canvas, 1 ft. 10 in. high, 2 ft. 2 in. wide.

PYNAKER.—A rocky coast on the Mediterranean, with pirates in Oriental costume. Unusually poetic for this master; and, notwithstanding the lowness of the tone, very clear, and well carried out in the details.

WILLIAM VAN DE VELDE.—1. An almost smooth sea, a vessel in the foreground. The atmosphere of a reddish tone, transparent and delicate.

2. Two vessels sailing before a fresh breeze. Spiritedly treated.

3. An agitated sea,—very delicate and tender.

4. A storm. The truth, transparency, and wetness of the waves are quite surprising.

LUDOLPH BACKHUYSEN.—1. An agitated sea, with a boat in front, and a vessel in the background. A small and pleasing picture, of silvery tone, and soft and delicate treatment.

2. A storm. Large picture; the movement of the waves admirable.

VAN DE CAPPELLA.—A quiet sea in warm sunshine, with vessels beautifully reflected. Of singular transparency and truth.

EMANUEL DE WITT.—Interior of a Gothic church, with finely-arranged and spiritedly-treated figures. Of great charm both in composition and in the transparency of the deep chiaroscuro.

ENGLISH SCHOOL.

HOGARTH.—Two pictures from the series of the Harlot's Progress, one of which represents her overthrowing the table with her foot; the other her condemnation to labour in the workhouse. Both are very carefully executed, and of unusual power of colouring for the master. The remaining pictures of this series were unfortunately destroyed by fire when in the possession of Mr. Beckford.

SIR JOSHUA REYNOLDS.—1. Kitty Fisher, a celebrated actress. Truly conceived, and delicate and tender in execution.

2. Mrs. Robinson, the actress, in the character of "Perdita." Of great reality, the colouring true and transparent.

3. Mrs. Stanhope, in a contemplative attitude. Very attractive.

4. Macklin, a popular actor, in the character of King Lear. Less satisfactory.

WILSON.—Here are some admirable works by this master.

1. A landscape, with figures under a tree in the foreground. These are of the utmost vigour, while the gradations of distance in the background are given with a delicacy worthy of Claude.

2. Landscape with a water-fall, resembling that in the picture of Niobe and her children. Of the greatest vigour of colour, and enlivened with figures of robbers.

3. A view of Sion House, with the Thames, which shows by its perfect truth Wilson's power of rendering the simplest realistic subjects.

4. A small landscape, with tender silvery clouds.

5. A large picture of Rome, with river, town, and hills, has lost something of the keeping by the darkening of the foreground.

THE LATER ENGLISH SCHOOL.

TURNER.—1. A landscape of his earliest time, which, in poetry of conception, recalls the celebrated Titian in the Camuccini collection at Rome. The subject of Venus and Adonis with Amorini very spiritedly and appropriately introduced. Of great

vigour, and excellent effect of colour. Although this picture is already too sketchy in its breadth, it yet shows an attempt to render the different objects with truth of nature.

2. A large sea-piece, with still water and light atmosphere. Most poetically composed, and executed in every part with powerful and transparent colouring.

3. A large view of Venice, in which the full transparency of the sunny atmosphere is rendered with masterly skill, though in the execution of the details there is much to be desired.

Besides these and other pictures by this prolific artist, Mr. Munro, who is an enthusiastic admirer of Turner, and himself an amateur painter of great skill in the style of Greuze, possesses a perfect treasury of his drawings, which he had the kindness to show me. Although, as respects the feeling for nature, great inequality exists between his earlier, later, and latest drawings, and although both in this form and in his oil pictures I prefer his earlier period, yet, upon the whole, Turner is seen to far greater advantage in his water-colour drawings than in his paintings. The conditions required by the spectator are different in a drawing: here the eye is satisfied with indications of objects less defined, provided they be sufficient to act upon the imagination, and present those natural forms which the artist intended. And thus it is that a fuller appreciation of this painter's wonderful range and versatility of power is acquired by the examination of this class of his works than the scattered treatment of his pictures permits.

BONNINGTON.—1. View of Venice. In point of extent, taste in the composition, complete understanding of a sunny effect of light, thorough execution, and solid body, this is one of the artist's chefs-d'œuvre.

2. A misty morning and a quiet sea, with figures selling fish. Although sketchily treated, the keeping is admirable.

3. Francis I. and his sister Margaret of Valois, looking through a window; also two dogs. The aristocratic nonchalance of these figures, though on a small scale, and the depth of colour, are equally admirable.

ETTY.—An undraped female figure standing on the sea-shore. I mention this the more particularly, because it is far more delicate and more solidly carried out than is usual with this painter.

HART.—The Administration of the Sacrament: of a striking Rembrandt-like effect.

POOLE.—The sequestration of a convent of nuns under Henry VIII. A large and rich composition by this painter, hitherto unknown to me, attracted my attention by the intelligent arrangement, the true and speaking motives, and the careful execution.

COPE.—The Cup of Cold Water. A sick child drinking, with his mother and a pilgrim beside him. In the door, a female and a child. Highly satisfactory in truth of feeling, excellent keeping, and sunny lighting.

Many of the pictures here described were not hung up, but placed for my convenience, by Mr. Munro's kindness, separately, upon an easel. The general effect of the many valuable pictures contained in this gallery would be greatly increased were these allowed to take the places now occupied by some of comparatively less interest.

LETTER XVI.

Lansdowne House: Antique busts—Grand saloon—German music—Antique sculpture — Pictures. — Collection of the Marquis of Hertford: Italian school — Spanish school — French school — Flemish school — English school. — The Grosvenor Gallery: Altar-piece by Roger Van der Weyden the elder — Large pictures by Rubens — Flemish and Dutch schools — Italian school — School of the Carracci — Other Italian masters — French school — Spanish school — English school. — Mr. Baring's collection: Florentine school — Umbrian and Roman schools — Ferrarese and Lombard schools — Venetian school — Bolognese school — Neapolitan school — Spanish school — French school — Dutch school — English school — Modern English school — Modern Belgian, Dutch, and French schools.

LANSDOWNE HOUSE.

THROUGH the kindness of Mr. Rogers I have been favoured with an introduction to the Marquis of Lansdowne. I found in him, in an uncommon degree, that union of refinement with simplicity and natural benevolence which is so winning in persons of rank. But in a conversation upon art his lordship showed such an elevated and cultivated taste, and such general knowledge of the subject, as is seldom met with in England or elsewhere. He showed an equally warm interest in the art of sculpture, and in the different developments of painting in the earlier forms, of which he duly appreciated the profound intellectual value. Lansdowne House is one of the few in London which, being situated in a garden surrounded with walls, unites the advantages of the most fashionable neighbourhood with a certain retirement. Immediately on entering the hall you perceive that the more elevated worship of art is not wanting; for, antique statues, bas-reliefs, and busts, though, with the exception of an ancient Egyptian statue, mostly of later times, and more or less restored, crowd upon the eye and make a very picturesque effect. On the staircase, too, the Triumph of Bacchus, a late Roman alto-rilievo, is let into the wall. In the library the interest increases: the space above the mantelpiece is adorned by an alto-rilievo of an Æsculapius, the size of life, of very good workmanship: the same may be said of an antique female statue. Among eighteen busts I was more particularly struck by the following:—A Greek philosopher; a Vitellius, in

porphyry; two busts of Adrian; a colossal bust of Antinous, as Bacchus; a Marcus Aurelius. The appearance of the grand saloon is particularly striking, it being most richly and tastefully adorned with antique sculptures, some of which are very valuable for size and workmanship. The two ends of the apartment are formed by two large apse-like recesses, which are loftier than the centre of the apartment. In these large spaces antique marble statues, some of them larger than life, are placed at proper distances with a crimson drapery behind them, from which they are most brilliantly relieved in the evening by a very bright gaslight. This light, too, was so disposed that neither the glare nor the heat was troublesome. The antique sculptures of smaller size are suitably disposed on the chimney-piece and along the walls. The principal sculptures were collected at Rome by the first Marquis of Lansdowne, through the intervention of Mr. Gavin Hamilton. Several of the finest were found in the year 1778 in the vineyards near Tivoli.

The concerts which are occasionally given by the Marquis in this splendid saloon—two of which I had the honour to attend—offer a rare combination of attraction; for, while the ear is beguiled with tones of the most enchanting music, the eye rests with increased pleasure alternately on the admirably lighted sculpture, and on the numerous specimens of English female beauty who here appeared in the most elegant attire.

In this mansion and other private dwellings, as well as in places of public entertainment, I became convinced of the esteem in which the masterpieces of German music, and the musical genius, generally speaking, of our nation, are held by the English. Indeed, in all classes of society the highest compliments have been paid to me on the subject, which I have always accepted with a safe conscience and with the greater feeling of national pride, because this feeling is not often gratified in comparing our nation with the English; in my estimation, however, the Germans have surpassed all other nations in music. For what other people can produce a series of composers of the finest period of the art who, in genius, richness of invention, and solid study, can be compared with Handel, Sebastian Bach, Gluck, Haydn, Mozart, and Beethoven?* And how entirely peculiar in his own sphere is each of these eminent

* The above was written before Mendelssohn had attained his celebrity.

musical geniuses! Handel in his religious oratorios always appears to me like a musical Luther; for, as Luther by his teaching and translation made the Bible accessible to everybody, so did Handel first invent the most intelligible and worthy musical expression of the Holy Scriptures. In moral energy, in sound feeling, in the genuine and sublime enthusiasm proceeding from the firm confidence of evangelical faith, and in popularity of expression, the two great men are nearly allied.

Like my friend Von Raumer, I would compare Sebastian Bach to Michael Angelo; both combine the profoundest study with the grandest invention. The scientific austerity common to both gives their works something harsh, so that they are enjoyed and understood by only a few. They are also closely allied to each other in this respect, that each of them, in his own art, indulges, with the utmost enthusiasm, in the freest and most marvellous flights of fancy, without the foundation of any given subject either from Scripture or from any other source. Thus the fancies of Bach, expressed in such various musical forms, display a spirit similar to that which breathes in the numerous figures which accompany the prophets and sibyls of Michael Angelo in the Sistine Chapel. Art here speaks her own thoughts in her own language, to understand which it is necessary to be imbued with the spirit of each art. Most men, however, see in works of art not the art itself, but those general ideas familiar to them, which, indeed, serve but as the pedestal on which the art is raised.

Gluck is in many respects a contrast to Bach. His musical genius develops itself only when, filled with enthusiasm for dramatic subjects of high poetical interest, he endeavours to find the musical expression for them, and purposely disdains everything that does not tend to that object. Hence, as in ancient tragedy, his musical forms, conceived with the noblest and at the same time truest features, appear before us in simple grandeur, while a mildness of feeling, a dignity and repose—which even in the excitement of passion are never entirely absent—produce that elevated and solemn emotion so powerfully excited in us by the dramas of Sophocles; so that Gluck may be well called the musical Sophocles. A few chief forms here sufficiently develop the entire subject. It is in unison with his whole aim that melody and rhythm predominate in his music, for in the cultivation of

harmony he is far inferior to Bach, who in this respect appears like a giant.

Haydn is a genius who stands alone in simple grace and sweetness. His melodies flow like a silver stream, with wondrous clearness and transparency, breathing cheerfulness and innocence and a refreshing glow of life. In these qualities he has much resemblance to Correggio, whose tender lines, sweet blissful smiles, and bright, blooming, harmonious colours, excite in us a similar pleasure. In the treatment of religious subjects both therefore often deviate from the usual traditionary method, and colour them with their own natural temperament. At the same time both are able to express sublime aspirations and deep emotion.

Mozart is a genius who, in the wonderful harmony of his various talents, can be compared only to Raphael. Both have, in common, that inexhaustible variety of invention which, alike from the sublimest thoughts and the most sportive trifles, always draws, with surprising instinct, what is right and true. Both have, in the highest degree, an innate sense of beauty and grace, which, even in the expression of the most violent passions, never leaves them, and which is impressed on the most trifling of their works as the true stamp of their genius. By this combination of truth and beauty they attain that distinctness and charm which gives so magical a power to their works. As, in Raphael, expression and skilful arrangement, so, in Mozart, do melody and harmony most happily balance each other. Conformably to the spirit of the age in which each lived, the genius of Raphael turned more to religious, that of Mozart more to secular dramatic subjects; yet secular art was not unknown to Raphael, nor religious composition to Mozart. Even in the external fortunes of the lives of both we find remarkable resemblances. In the consciousness that these rare geniuses would not be long spared to earth, the creative spirit early developed the wonderful powers implanted in them. Unbounded therefore is the treasure of immortal thoughts which they already had poured forth when death snatched them away in the full and delighted exertion of their creative powers. The last work of Raphael, when he died at the age of thirty-seven, was the Transfiguration; the last work of Mozart, at the age of thirty-six, was the Requiem. The two works were left incomplete, so that their scholars had to put the last touches to them.

Beethoven, according to my feelings, is to his predecessor Mozart what Giulio Romano was to his master Raphael. The power of invention dwells in both in the highest measure—nay, in boldness of composition each surpasses his master. The sphere of feeling, however, in which Mozart and Raphael moved, even when accompanied with the most overpowering expression of passion, may be compared to the beautifully-organized world where Jupiter governs in dignified repose, and in which all discords tend to their own solution, while in Beethoven and Giulio Romano excitement and passion is the element in which they delight to live. They may be compared to the giant race of the Titans. It is well known that Giulio Romano has treated this subject in one of his most celebrated works; and many of the noblest symphonies of Beethoven are imbued with a similar feeling. All powers seem to struggle in the mighty combat; the fabric of the earth seems to shake; the greatest grief and the extremity of despair alternate with the most rapturous cries of victory; gloomy melancholy and deep sorrow with wild bacchanalian revelling. At the same time the torrent of tones in which the ear imbibes all these wonders is so powerful, that I have often thought of the passage in Shakspeare, "Had I three ears I'd hear thee!" It is very conceivable that, with such a turn of mind, measure and distinctness are not always observed, and that exaggeration, obscurity, and extravagance must occur. At the same time I need hardly add that geniuses of such a class have at times at their command the expression of tenderness, of serenity, and of a delicious pastoral simplicity.

I will not, however, deny that if, in the sphere in which Raphael and Mozart moved, the first appears to me as the mightiest spirit, yet, in the circle where Giulio Romano and Beethoven moved, the balance appears to me to incline very much in favour of the latter.

I love such comparisons of congenial spirits, because we are thereby made more clearly acquainted with the peculiar nature of each. In this high development of music, the Germans, with respect to the fine arts, must be considered as the most *original* of modern nations, and the only one that can oppose to the sculpture of the ancients, in miraculous perfection, another art which counterbalances it. All inquiries into the music of the ancients lead to the conviction that their cultivation both of the theoretical, as well as of the instrumental part of music, was very inferior to that of

our days, and that, in general, music acted a very subordinate part among them; the often-repeated assertion, that the moderns are far superior to the ancients in painting also, would probably, on closer examination, be found fallacious. From a comparison of the best paintings found in such a small provincial town as Pompeii, with the favourable judgments of the most accomplished of the ancients respecting their paintings, whose standard of art is apparent from their sculpture, it seems to me that we may rather infer that painting must have attained a very high degree of perfection among them. According to all appearance, it was as much superior to the painting of the moderns in many respects—for instance, in delicacy of drawing and character—as it may have been inferior in others, such as chiaroscuro, and the perspective arrangement of large compositions.

To return to the works of art in Lansdowne House: the finest of the sculptures in one of the large semicircular spaces are,—

A young terminal figure of Bacchus, in Greco-duro. The good workmanship, the soft, tender ideality of the character, the peculiarity of the head-dress, a plaited bandeau, and at the sides of the neck a bunch of grapes, render this work very interesting. The nose, a part of the under lip and of the neck, and the arms, are new.

A statue of a goddess, in Carrara marble, about 7 ft. high, which, judging by the noble, open character, I should take for a Juno, seems to me, from the deep folds and the careful treatment of the drapery, to be a Roman work of the first century. The nose, the fore-arms, and parts of the drapery are new.

Diomed, with the palladium in one hand, with the other aiming a blow upwards. This is a remarkable example of Roman restorations of the time of Cavaceppi. The vigorous torso, with its thickset proportion and admirable workmanship, belongs to a repetition of the noble statue of the Discobolus in the British Museum. By joining old and new fragments, a Diomed has been composed.

Juno seated. The drapery, which is cast in fine sharp folds, is of very good workmanship. Unfortunately, the greater part of the head, which does not belong to it, the arms, the feet, and the right leg, are new.

Jason fastening his sandal. This repetition of the statue known by the name of Jason was originally very excellent, as is evident from the soft and well-understood workmanship of the torso; the

better known examples of it are in the Louvre and the Glyptothek at Munich; it is unfortunately greatly injured in the surface, and much repaired.

A wounded Amazon, in Greco-duro. Noble in character, expression, and forms. Half of the nose, the under lip, the greater part of the right arm, half the left fore-arm, are new, as well as parts of the drapery, and the legs from the knee downwards.

In the semicircular space opposite are the following:—

Mercury, a statue 7 ft. high, very nearly akin to that called the Antinous of Belvedere. Very noble and graceful in the proportions. The head is of such delicacy and beauty, that I do not hesitate to consider it one of the finest of Mercury that we possess. The execution of the statue is throughout spirited and animated. The tip of the nose, the right fore-arm to the hand, parts of the left arm, the right leg, and the left foot, are new. Found at Torre Colombaro, on the Appian Way.

Marcus Aurelius, when young, represented as Mars, and wearing only the chlamys. The fine head has been placed on an inferior statue.

A statue of the youthful Hercules, in Carrara marble, about 7 ft. high; the character of the head is remarkably noble, and the forms very vigorous. Judging by the treatment, an excellent work of the time of Adrian. The tip of the nose, the left arm, and a part of the right fore-arm are new. This statue, which was found in the year 1790, near Adrian's villa at Tivoli, is one of the most important statues of Hercules that we possess.

Among the other sculptures, I will only mention,—

Hercules as a boy; a pleasing figure, though of a late period. Under it, a little altar with Bacchanalian offerings in a relief consisting of four figures, happily designed, and on very good principles of relief. The surface partially injured. Quite below, Minerva in the Peplos, holding her helmet, with her shield before her, and the owl upon a stele. A relief in the noble Greek rectilinear style; the nose and forehead partly new.

A very fine Roman marble candelabrum, under which is a richly adorned altar.

A remarkably elegant marble seat, dedicated to Apollo; on the arms of which the sacred serpent is represented entwining itself round the bow.

The Muses, adorned with the feathers of the Sirens; also Minerva, Mercury, and a poet, who is here honoured, dressed in the toga. A sarcophagus relief, of late workmanship, but interesting on account of the subject.

A bust of Jupiter, of remarkably noble character, but the surface much injured. The nose, under lip, parts of the hair, and the chest, are new.

A colossal bust of Minerva, in the character of that of Velletri; extremely noble, and of very good workmanship. Half the nose, a small part of the mouth and ear, and all from the neck downwards, new.

Bust of Antinous; of good workmanship, but chiefly interesting as showing traces of a bronze wreath with which it was formerly adorned. Restored in some parts.

A bust of the youthful Mercury; of great delicacy of character, and admirable workmanship. The tip of the nose, part of the ears, the petasus, and the breast, are restored.

A female head with a poplar wreath, of noble character: the hair is only indicated; the nose new.

In another apartment is Canova's last work; a sleeping female figure, which, in the attitude, reminds us of the well-known Hermaphroditus. A beautiful model is here executed with his admirable softness, and with more truth of nature than usual. Here, too, is a very finished copy of Canova's Venus at Florence.

In one of the smaller rooms is the figure of a child in marble, by Rauch; a specimen of his correct feeling for style, truth, and delicacy of execution.

Though the Marquis of Lansdowne has his best pictures at his country-seat, Bowood, I saw here the following very interesting works:—

THE LIBRARY.

SEBASTIAN DEL PIOMBO.—A male portrait, very nobly conceived, and of deep harmony of colouring.

LODOVICO CARRACCI.—1. Christ on the Mount of Olives. A delicately executed little picture; it has this peculiarity in the design, that the angel who is standing points upwards, as it were saying, "There it was decreed."

2. A Holy Family; a very delicately painted little picture in his fine silver tone, in imitation of Corraggio.

ANTONIO CARRACCI.—The Virgin and Child; the latter very animated. A small picture by this rare master, very admirably executed in a warm tone.

CARLO DOLCE.—The Virgin and Child. A miniature in oil; and less affected in character than is often the case in his pictures.

VELASQUEZ.—1. Two bust pictures: his own portrait and that of the minister, Count Olivarez. From the collection of the Prince of Peace. Of great energy of conception, and of masterly treatment.

2. A Replica of the well-known portrait of Pope Innocent X. in the Doria Palace at Rome. Too highly hung and in too dark a place to permit of an opinion.

3 and 4. Two landscapes, also by the master, with figures, treated with great freedom and spirit, in a warm tone, I had seen in the exhibition of the British Institution.

VANDYCK.—1. Portrait of Queen Henrietta Maria, three-quarters view, with pearls in her hair, and in a white silk dress. She is extending her hand towards a table, on which lies a crown; delicately executed in clear silvery tones.

2. Another female portrait, in black dress; also a good picture by the master.

REMBRANDT.—1. A male portrait with a wide ruff, and very dark shadows; but hung too high for me to pronounce an opinion on it.

2. A female portrait in white cap and ruff, and black silk dress. She is standing with her left hand on a table. Of great animation, transparency of tone, and delicacy of execution. Inscribed and dated 1642. From the collection of Lord Wharncliffe. On canvas, 3 ft. 6 in. high, 3 ft. wide.

3. His own portrait, in advanced years. In his left hand brushes and palette; his right hand resting on his side. Among the portraits which Rembrandt has bequeathed of himself in his later years, this ranks foremost for animated conception, broad and yet careful treatment. From the Danoot collection at Brussels. Purchased by Lord Lansdowne from Mr. Nieuwenhuys, for 800*l*. On canvas, 3 ft. 9 in. high, 3 ft. 6 in. wide.

TITIAN.—A male portrait—also placed too high—but it appears spirited and recalls Moroni.

MARCELLO VENUSTI.—To this distinguished scholar of Michael Angelo, who executed in oil so many of his compositions, I am

inclined to attribute this fine Replica of the well-known Holy Family, with the Child sleeping in the lap of the Virgin.

MURILLO.—The Virgin surrounded by angels, and looking sidewards. Of uncommon glow of colour.

PIETRO DELLA VECCHIA.—Binding up a wounded finger; a picture of several figures, and an admirable specimen of the master.

GREUZE.—A young girl, of great refinement.

GUERCINO.—The Prodigal Son; a good careful picture in his luminous manner. From the Borghese Palace.

DOMENICHINO.—St. Cecilia with a violin. The head noble, the colouring transparent, and the execution delicate. From the collection of the Duke of Lucca.

SCHIDONE.—The Virgin and Child; incomparably finer in form and expression than most of his works, and also carefully treated in his warm colouring.

VAN DE CAPELLA.—A slightly agitated sea, with vessels; of great clearness and warmth of tone. I had seen this picture in the exhibition of the British Institution.

Some good portraits of English celebrities are also here. That of Pope, by Jervas, is very animated. Very clever also is that of Sterne, by Sir Joshua Reynolds, which is painted in a less uniform tone than usual; it is the original of the engraving. The portrait of Garrick is very characteristic. The well-known Kitty Fisher, and another female portrait (Lady Bunbury), though somewhat faded, are refined specimens of the master. Finally, the portrait of Flaxman, by Jackson, is of earnest and enthusiastic expression.

THE STUDY.

SIR AUGUSTUS CALCOTT.—1. Shepherd boys in a sunny light. Well composed; of warm colour and solid painting.

2. Portrait of Lady Calcott. This lady's noble, delicate, and intelligent features are rendered with great feeling.

MADAME STEINHAUSER (NÉE BAUMANN).—A Polish family in exile. I was as much surprised as pleased to find here so worthy a specimen of this excellent artist, who, in energy of thought and solidity of execution, surpasses so many artists of our day. The conception of this picture is noble and profound, the execution broad and masterly, and in a very warm tone.

FRANK STONE.—Youths and maidens. Very pretty faces, though too monotonous; the execution careful.

SIR THOMAS LAWRENCE.—Portrait of Lord Lansdowne. To the knees. An admirable picture by this unequal master, who here adds to his animated conception careful drawing, great truth of nature, and a solid and equally-sustained execution. The hands are particularly refined.

LESLIE.—Sir Roger de Coverley going to church. A work of delicate observation of character.

WYLD.—A Turk and two boys, in water-colours. True and powerful, with a sunny light.

GONZALES COQUES.—Portrait of an architect and his wife. True and careful.

SIR JOSHUA REYNOLDS.—Lady Ilchester, mother of the late Marchioness, and two of her sisters. One of his most admirable pictures. Very tasteful, animatedly composed, and solidly executed in the clearest and warmest tones.

JAN BOTH.—A landscape; of a delicate, airy effect.

JAN HACKAERT, with figures by ADRIAN VAN DE VELDE.—Lofty trees on the water's edge. The dark masses of shadow form a strong contrast to the sunny stems and figures.

ISAAC VAN OSTADE.—A winter evening upon the ice. A chef-d'œuvre in every respect, especially in the clear warm tones, and the broad and yet careful treatment.

On the whole, we may safely affirm that nobody enjoys life in so noble and varied a manner as Englishmen of the higher classes of society, who rejoice not only in greater wealth, but in a more general intellectual cultivation, than their fellow-creatures. If we consider the fine works of art with which they are surrounded, the opportunities of musical enjoyment, the free use of all the treasures of literature which their admirable private libraries afford, their residence at the most delightful country seats, their travels into the finest parts of Europe, and, finally, the varied and interesting social intercourse which they command, you will agree with me that they have not much left to wish for.

COLLECTION OF PICTURES BELONGING TO THE MARQUIS OF HERTFORD.

This is indubitably the most important of all the collections that have been formed since my visit to England in 1835. A series of master-works of the greatest painters of the 16th, 17th, and 18th centuries, and which formerly adorned the collections of Mr. Wells, the Marquis Aguado, Cardinal Fesch, the Duke of Buckingham, Mr. Hope (of Paris), the Count de Morny (originally from the Duval collection in Ghent), the King of Holland, Lord Ashburnham, M. Saceghem of Ghent, &c., have been purchased at prices seldom given by Governments, still less by private individuals. The desire to see this collection was one of the chief inducements for my journey to England, but unfortunately it was only gratified in very small measure. The Marquis, who received me with much politeness, explained that, with the exception of the few first-rate pictures which ornamented his apartments, the bulk of the collection was lying, well packed, in the Pantechnicon. His Lordship assured me, however, that if I could delay my departure from London till October, when Manchester House would be in condition to receive the pictures, I should find them all placed. My stay was prolonged till October, but Manchester House was not ready then, nor even in the summer of 1851, when my nomination as a Juror to the Great Exhibition brought me unexpectedly again to England. It is truly to be lamented for the friends of art that the Marquis of Hertford should not, like Mr. Holford, have placed the pictures temporarily in a hired house, and for the pictures themselves also it is equally to be regretted, for old pictures require perpetual vigilance so as to counteract or prevent any mischief, such as chilling of the varnish, or flaking off of the colour, &c. It is much to be feared that, after having remained packed for many years, excluded from light and air, they will be found on opening the cases in a more or less injured condition. It would be too great an omission in a work like this were I to leave this celebrated collection entirely unmentioned; I have therefore made it a point of duty to supply the deficiency as far as possible, more especially as, besides the pictures now in the Marquis's own rooms, I had already seen the most important portions of the collection in the various galleries

whence they were purchased. To such pictures as I have not seen at all I have put an asterisk.

The number of specimens of the ITALIAN SCHOOL is, as far as I know, small.

ANDREA DEL SARTO.—The Virgin seated on the ground is pressing the standing Child to her, and looking at St. John, who is accompanied by two angels. In the distance is St. Anthony of Padua in ecstasy, an angel playing on the violin appearing to him. With the pleasing character of the heads and grace of movement proper to the master, this picture unites a warmth and power of tone which recalls Fra Bartolommeo, and a charming equality of execution. It was originally in the Aldobrandini collection at Rome, and at the time of the French domination in Italy was carried to England, where it passed into the hands of Mr. Champernowne. It was then purchased by Bonnemaison of Paris, sold by him to Mr. Nieuwenhuys for the gallery of the King of Holland, at the sale of which Lord Hertford bought it for the sum of 1200 guineas. Inscribed with the monogram and "Andrea del Sarto Florentino faciebat."

TITIAN.—Tarquin and Lucretia. From the collection of Charles I. Afterwards in the possession of Joseph Bonaparte in Spain. Purchased at the sale of Mr. Coningham's pictures for 520 guineas.

DOMENICHINO.—The well-known Sibyl from the Stowe collection.*

SALVATOR ROSA.—A large landscape with the subject of Apollo and the Sibyl in the foreground. The poetic character of this composition is here combined with an unusual power, warmth and clearness of colouring, and a solid execution. Formerly purchased of M. Julienne by the late Lord Ashburnham, and at Lord Ashburnham's sale by Lord Hertford for 1700 guineas.

CLAUDE LORRAINE.—A beautiful and careful picture of his middle time, though somewhat darkened in the foreground.

GASPAR POUSSIN.—A view of Tivoli, a tall narrow picture, two figures conversing in the foreground. Of the numerous pictures by Gaspar Poussin of this subject, this is decidedly one of the best. Bought at Lord Ashburnham's sale for 400 guineas.

ANTONIO CANALE.—Four very admirable pictures inherited from the late Marquis.*

SPANISH SCHOOL.

VELASQUEZ.—Portrait of a royal personage, from the collection of Mr. Wells.*

MURILLO.—1. San Thomas of Villa Nueva, distributing alms to the sick and the poor. This fine picture was formerly in the church of the Franciscans at Genoa. It is of the second period of the master, after his return from Madrid, when, inspired by the pictures of Velasquez, he united great fidelity to nature in the conception with precision of detail. The subject was a peculiarly happy one for Murillo. In the head of the Saint, in which priestly dignity and gravity are admirably expressed, he has proved how entirely he was equal to such subjects. The sick and the lame afforded him, on the other hand, ample field for that power of representing scenes from common life which we so highly admire in his beggar-boys. The calm intellectual action of the Saint forms a striking contrast with the excitement of the objects of his charity, whose whole consciousness is concentrated in their eagerness for the satisfaction of their physical necessities. Purchased by Lord Hertford for 3000 guineas from Mr. Wells' collection.

2. The Virgin in glory; four saints below. From the Aguado collection.*

3. The Annunciation, from the same collection.*

4. The Ascension of the Virgin, a small picture from the Stowe collection.* Also two pictures from the Hope collection at Paris.*

FRENCH SCHOOL.

NICOLAS POUSSIN.—The celebrated Dance of the Seasons. From the Fesch collection, and generally known by Raphael Morghen's elegant engraving.

WATTEAU.—Groups of elegant figures enjoying the pleasures of the country. This fine picture is one of the chefs-d'œuvre of the master in size, grace of action, harmony, power of colouring, and spirited execution. From the Fesch collection.

GREUZE.—1. "Le Miroir cassé." This is one of the rarer specimens of the master, combining with the other qualities for which he is esteemed a more decided incident. Formerly in the collection "la Lire de Jully," where it was engraved by Dennel,

and ultimately in the Fesch collection, whence it was purchased for 1600*l.*, probably the highest price ever given for a Greuze.

2. A young girl with a dove, of the utmost delicacy and elegance. Purchased for 900 guineas.

3. A picture from the collection of Mr. Hope.*

HORACE VERNET.—Four pictures of battles. From Louis Philippe's collection.*

FLEMISH AND DUTCH SCHOOLS.

RUBENS.—1. Christ giving the keys to Peter. A composition of five figures, to the knees, on wood, 4 ft. 3 in. high, 3 ft. 5¼ in. wide. Painted in the very meridian of the great master's power for the monument of Vicomte d'Amant, Chancellor of Brabant, in the cathedral of St. Gudule at Brussels, and displaying in every respect his highest skill. The heads are incomparably nobler in form than usual, the drawing more careful, the broad and masterly execution of solid body, and in transparent and luminous gold tones. Sold to Lafontaine at Paris by the churchwardens of St. Gudule, it then passed over to England, where it was purchased by Mr. Nieuwenhuys for the King of Holland, and bought at His Majesty's sale for the sum of 700 guineas for Lord Hertford.

2. A Holy Family, with St. Joseph, St. John, and St. Elizabeth: on wood, 4ft. 2 in. high, 3 ft. 1 in. wide. Also a work of the highest order, formerly one of the chief ornaments of the Imperial Gallery of the Belvedere, and presented by the Emperor Joseph in 1784 to M. Burtin of Brussels, the well-known collector and writer on art. A happy form of composition is here combined with an unusual depth of feeling in the heads, which, with the exception of the Christ, are all, for Rubens, very elevated. The execution is solid and careful in the most enchanting golden tones, and the chiaroscuro of the Virgin's head so exquisite that the connoisseur will find it difficult to quit this picture. Formerly in the Lapeyrière collection, where it was obtained for 2500 guineas; purchased by Lord Hertford for 3000 guineas.

3. A portrait, from the original collection in Manchester House.*

VANDYCK.—1 and 2. Pictures of Philip Le Roy, Seigneur of Ravels, an ardent patron of art, and his lady. Whole-length figures, the size of life. Canvas, 6 ft. 3¼ in. high, 3 ft. 6½ in. wide.

Besides the tasteful conception and masterly treatment proper to the painter, these pictures display in a high degree the peculiar warmth and transparency of tone of that period, and a very solid and careful execution. They passed from the possession of M. Stier d'Arthelaer into the gallery of the King of Holland, at whose sale they were purchased for Lord Hertford for 2500 guineas. The first picture is inscribed "A. van Dyck, ætatis suæ 34 A° 1630;" the second only "ætatis suæ 16. 1631."

3. A female portrait, from the collection of Mr. Wells.*

REMBRANDT.—1 and 2. Portraits of Jan Pellicorne, representative of an old family at Amsterdam, with a son, and that of his wife with a daughter. On canvas, each 4 ft. 9 in. high, 3 ft. 9 in. wide. These pictures both belong to the early time of the master, when he had not acquired those striking contrasts of bright light and deep shadow, but rather aimed at great truth of nature, and at a certain naïveté. From the general resemblance—in luminousness of tone, feeling, and execution—with the picture of the Anatomical School in the Gallery of the Hague, probably of the same period, that is, about 1634. They exhibit the most astonishing truth of nature, and are carried out with the greatest care. The head of the boy only is, comparatively speaking, somewhat empty. The portrait of the lady, with its almost silvery tones, is altogether the lightest picture by the master that I know, and only in the dress of the girl does his warm colouring appear. These pictures remained in the possession of the family till 1842, when they were purchased from them by Mr. Nieuwenhuys for 35,046 florins. Bought at the sale of the King of Holland for Lord Hertford for 1200 guineas.

3. Portrait of Rembrandt, inscribed and dated 1643, one of the most admirable of this class. This is treated in a singular manner for this period, being painted in broken but very transparent colours, which recall the harmony of the best masters of the Spanish school. The conception is very spirited, the melting execution very careful. On canvas, 1 ft. 10½ in. high, 1 ft. 6 in. wide.

4. A very beautiful and poetic landscape.

5. A male portrait, small but good.

Also, the chief Rembrandt of the Stowe collection, and the portrait of a negro.*

GONZALES COQUES.—"La Leçon de Musique." One of the

choicest specimens of the master. Formerly in the Saceghem collection at Ghent.

TERBURG.—A young girl reading. Arranged with much taste, and of the finest quality in point of softness, transparency, and harmony.

METZU.—"Le Chasseur endormi." Indisputably one of the most beautiful specimens of this great master. The subject itself is most attractive—the over-tired and sleeping man; the stately Dutchwoman bringing a jug of beer; the host in the act of disencumbering him of part of his game; while the warm, juicy, and transparent harmony of the whole, and the careful and spirited details, are beyond all praise. The lively emulation therefore of lovers of art, who ran a picture only 1 ft. 3 in. high by 1 ft. 1 in. wide up to 3000*l.*, at which price Lord Hertford became the possessor, is quite intelligible. This, however, is the highest price that has been given for a Metzu. Formerly in the Fesch Gallery.

ADRIAN VAN OSTADE.—A party in an interior. Of great power and uncommon transparency, though too high to be properly estimated.

ADRIAN VAN DE VELDE.—"La Fuite de Jacob." This is the most remarkable specimen of the master in size, richness of composition, and artistic merit; while the date, 1663, attached to the name, proves that it was painted when he was only in his twenty-fourth year. Although well acquainted with many of Adrian Van de Velde's best works, yet the excellence of this when in the Fesch collection took me by surprise. The many beautiful details, which form the chief charm of his other pictures, are here carried out with the utmost delicacy, at the same time retaining the most perfect keeping of the whole, the more astonishing when the unusual size of the work is considered. Here also appears that warm and transparent, but somewhat broken, tone which is peculiar to the middle and best period of his short life. He died at thirty-three years of age. Though the sum of 2400*l.*, at which price Lord Hertford purchased this picture from the Fesch Gallery, is probably the largest ever given for this master, I cannot look upon it as at all excessive. 4 ft. 2½ in. high, 5 ft. 7½ in. wide.

BERGHEM.—A small but careful picture, though placed too high to be properly estimated.

ALBERT CUYP.—Two small pictures; the subject horsemen. Of great warmth, transparency, and admirable lighting. In his second manner. Lord Hertford doubtless possesses further specimens of a master so popular in England.

PHILIP WOUVERMANS.—1. A subject with a grey horse in the foreground. Particularly transparent and attractive.

2. A rich composition of horses and figures. Of fine quality, but less clear.

JACOB RUYSDAEL.—A waterfall, from the collection of Baron Denon, is said to be of the greatest beauty.*

HOBBEMA.—A water-mill and house, lying on a piece of water of considerable extent; a wooden bridge over its outlet; a group of trees, with figures beneath their clear shade, and a sunlit meadow in the distance. These are the simple features of this justly celebrated picture, which, in the exquisite clearness of the middle ground, in the contrast between the deep shadow under the trees and the bright meadow, and, finally, in the careful and spirited execution, offers the utmost attraction to the lovers of Hobbema. On wood, 2 ft. 3 in. high, 3 ft. wide. Formerly in the collection of Demoiselle Hoffmann; purchased at the sale of the King of Holland for 1000 guineas.

ARTUS VAN DER NEER.—A picture from the Brind collection; purchased for 400*l.*, and reported to be of great beauty.*

WILLIAM VAN DE VELDE.—1. A picture of considerable size. A quiet sea, animated by several large vessels. Of all the large pictures I know by the master this one is the most agreeable, being as completely carried out in details as his smaller pictures, with the greatest transparency and the finest keeping.

2. A quiet sea, treated in cool tones. A delicate little picture.

JAN VAN DER HEYDEN and ADRIAN VAN DE VELDE.—Two pictures, which, in composition, warmth, and transparency, belong to the best works of both masters. The first of these pictures also displays an indescribable minuteness of execution. From the Duval collection at Ghent; purchased for 300 guineas.

Of the ENGLISH SCHOOL also this collection possesses some admirable examples.

SIR JOSHUA REYNOLDS.—1. The celebrated portrait of Nelly O'Brian. Belongs to Manchester House.*

2. A girl with a child. Of very attractive conception, warm and transparent in tone, and solidly and carefully executed. Purchased for 200 guineas.

GAINSBOROUGH.—A portrait, the size of life, in a landscape, belongs to the Manchester House collection, and is reported to be very admirable.*

THE GROSVENOR GALLERY.

This gallery was chiefly formed by the late Marquis of Westminster. The present Marquis, as far as I know, has only added two pictures to it. In extent, value, and position, the collection has a truly princely appearance. The works of the great painters of the Dutch and Flemish schools of the 17th century form the chief portion of the gallery. In works of Rembrandt, in particular, it ranks perhaps the first in England after the private collection of the Queen. But it is not without capital works of the Italian, Spanish, and French schools. The Claudes, in particular, are important. Lastly, it contains several valuable, nay, celebrated pictures of the English school.

One of the acquisitions made by the present Marquis is an altar-piece, by ROGER VAN DER WEYDEN the elder, chief scholar of Jan van Eyck, and generally known by the name of Roger of Bruges.

In the centre is Christ, a half-length figure, like the others, his right hand raised in benediction, the left holding the globe—serious and stern in character and expression, with black hair, dark drapery, and a large yellow nimbus merging in the outward circle into red. Above him the words, "Ego sum panis vivus, qui de coelo descendi.—Joh. vi. 51." On the right the Virgin, of noble expression, in blue drapery and white veil, her hands lifted beseechingly to Christ. Above, "Magnificat anima mea dominum, et exultavit spiritus meus in Deo salvatore, Luc. i. 46-47." On the left St. John the Evangelist; a fine head, of great depth of colour, in green robe and dark violet mantle; his right hand raised in benediction; the chalice in the left hand: over him "Et verbum caro factum est et habitavit in nobis.—Joh. i. 14." On the right wing John the Baptist, with a large beard, and a crimson mantle over his goatskin; his left hand leaning on an open book, the

right pointing to Christ. In the fresh, morning landscape, which is full of numerous details, with transparent water, and which extends through all three of the pictures, is, in this part, introduced the baptism of Christ. Above it, "Ecce Agnus Dei qui tollit peccata mundi.—Joh. i. 29." On the left wing is Mary Magdalen, with the elevated expression of genuine repentance, in a grey dress, with sleeves of gold brocade, a blue mantle, and a kind of white turban; her right hand upon the box of ointment; over her, "Maria ergo accepit libram unguenti nardi preciosæ et unxit pedes Jesu.—Joh. xii. 3." On wood, 1 ft. 3 in. high, 6 ft. 6 in. wide. This altar-piece is erroneously ascribed to Memling. It approaches, in warmth of flesh-tones and in other parts of the execution, very near the only chronologically authenticated work of Roger van der Weyden the elder, the travelling altar of the Emperor Charles V., which was formerly in the collection of the King of Holland, and has recently passed into the Museum at Berlin. This work was doubtless executed not long after: it agrees in every portion with the other pictures existing by this master. It is in excellent preservation.

Although the representations on the outside of the wings are not, in respect of art, worthy of notice, yet I add a description of them, partly because they are characteristic of the feeling of that time, and partly because the inscription may throw some light on the patron of the altar-piece. The outside of the left wing contains a shield with a wheatsheaf, and a death's head and bones beneath it. On the border is written,—

> "Mirez vous ci orgueilleux et avers
> Mon corps fu beaux ore est viande aux vers." (*sic.*)

On the outside of the right wing is the shield of the patron, and below a large cross, with the inscription, "O mors quam amara est memoria tua homini injusto et pacem habenti in substantiis suis, viro quieto et cujus viæ directae sunt in omnibus et adhuc valenti accipere cibum.—Eccles. xii. 1." Above, on the border, are these words, referring doubtless to the patron, "Bracque et Braban." The strict religious intention of such a work is brought out with the utmost distinctness in this altar-piece. On the outer side we are reminded of the vanity of all earthly things, and of the terrors of death for all sinners, while the inside points to the only

means of salvation in the person of Christ, thus strengthening my conviction that this master is, more than Jan van Eyck, to be regarded as the strictest and most earnest ecclesiastical painter of his time in the Netherlands.

I now proceed to four colossal works by RUBENS:—1. The Gathering of the Manna; a composition of seven figures, with Moses returning thanks. On canvas, 16 ft. high, 13 ft. 7 in. wide.

2. A procession of the four Latin fathers of the Church, St. Gregory, St. Ambrose, St. Augustine, and St. Jerome; and of St. Thomas, St. Norbert, and St. Clara, who carries the Host. The latter is the portrait of Donna Clara Eugenia Isabella, daughter of Philip II., Governess of the Netherlands, whose patroness St. Clara was. On canvas, 14 ft. high, 14 ft. 6 in. wide.

3. The four Evangelists, also in a procession. On canvas, 14 ft. high, 14 ft. 6 in. wide.

4. Abraham receiving bread and wine from Melchizedeck. A very dramatic composition of nineteen figures. On canvas, 14 ft. high, 19 ft. wide. These pictures belong to a series of nine, which, till the year 1808, were in the Carmelite convent at Loeches, about eighteen miles from Madrid, founded by the Duke d'Olivarez, to whom they were presented by his sovereign, King Philip IV. In the year 1808 these four were sold by the French to M. de Bourke, at that time Danish Minister at the Court of Madrid, who brought them to England, and sold them to the late Marquis for 10,000*l.* sterling. Two others, the Triumph of the Christian Religion, and Elijah in the Wilderness fed by the Angel, are in the gallery of the Louvre. Another, the Triumph of Charity, was in 1830 in the possession of Mr. Joshua Taylor. The other two, the Triumph of the Catholic Church, and the Victory of Christianity over Paganism, seem to have remained at Loeches. The nine original sketches by Rubens himself, formerly in the new palace at Madrid, are now, for the most part, dispersed in England. All these pictures are treated as tapestries; for at the upper ends are angels engaged in hanging them up to a cornice between pillars. In these compositions Rubens had ample field for his taste for allegorical composition, and for the representation of pompous and solemn processions. In my opinion, however, it is doubtful whether he himself ever touched these great pictures. Though in his colossal figures he is

often enough very deficient in regard to form, yet these are more clumsy, awkward, and heavy than any that can be with certainty ascribed to him; the treatment is too spiritless, rude, and mechanical; the colouring too uniformly brick-red and too little transparent for him. He even seems to have assigned this work to some of his inferior pupils, for the better ones, such as Jordaens, Diepenbeke, and Van Thulden, approached in many respects nearer to himself.

These, as well as almost all the other large pictures, hang in a magnificent apartment, built on purpose. As the light enters from above, and the apartment is very lofty, only a subdued light reaches the lower part, so that the pictures which hang there, and are most of them dark, do not appear to advantage.

The following pictures by Rubens are also here :—

Pausias the painter, and his mistress Glycera, the beautiful flower-girl, who passed among the ancients for the inventress of garlands. She is holding a wreath of flowers; he is holding her portrait, a work of his, much celebrated in antiquity. Other flowers in great abundance are in a vase and a basket. The head of Glycera is very delicate and beautiful. On canvas, 7 ft. high, 6 ft. 2 in. wide. This picture is here erroneously called the portraits of Rubens and his first wife.

Ixion embracing the Cloud. Juno herself, with the peacock, turns her back on the group, before which a winged female figure, characterised by a fox's skin as Deceit, is holding a piece of drapery. In the background is Jupiter on Mount Olympus, to whom Cupid is carrying news of the affair. Very carefully executed, and in the clear colouring both delicate and subdued. The difference between the phantom and Juno herself is not, however, strongly enough marked. On panel, 5 ft. 7 in. high, 8 ft. 1 in. wide.

Sarah sending away Hagar. The subject is treated as a scene of familiar life. Sarah, standing before the door, enjoys her triumph, and follows the banished Hagar with threats and reproaches. The execution in the solid impasto is very careful and masterly, the colouring glowing. On canvas, 2 ft. 4 in. high, 3 ft. 4 in. wide. From the fine collection of Welbore Agar Ellis, Esq.

A hilly landscape, with an extensive distance; country people getting in harvest, and a cart with two horses. Rubens' poetical

feeling for the beauties of nature is here combined with astonishing force of colouring, and the most extraordinary carefulness of execution. A real gem. On panel, 1 ft. 6 in. high, 1 ft. 8 in. wide.

VANDYCK.—The Virgin gazing with heartfelt joy upon the Child in her lap, who is worshipped by St. Catherine kneeling and with her hands crossed. This picture alone is sufficient to controvert the assertion that Vandyck had no talent for historical painting. The elevation and tenderness of sentiment, the beautiful execution throughout, the transparency of the warm colouring, which in the lights nearly approaches a lightly-treated Rembrandt, all indicate that he painted this picture after his return from Italy, and during his residence in the Netherlands. Engraved by Blooteling. On canvas, 3 ft. 8 in. high, 3 ft. wide. From the collection of W. Agar Ellis, Esq.

SNYDERS.—A bear and a lion hunt, very large pictures. The rage of the two lions is admirably expressed; but the bear-hunt is far less spirited and harmonious than that in the museum at Berlin.

JAN FYT.—1 and 2. Dogs with dead game.

The companion picture: a hawk pouncing upon a duck. Admirably executed pictures, of a warm tone and of most animated conception, by this excellent master.

REMBRANDT.—1. The Visitation. Elizabeth embracing the Virgin at the bottom of the house-steps, which the aged Zachariah is descending, supported by a youth. Behind the Virgin, seen in profile, with a turban on her head, is a negress, who is taking off her upper garment; farther back, a servant holds the ass on which the Virgin has performed the journey. A faithful dog who has accompanied her, a peacock, and a hen with her chickens, complete the simple representation, which is entirely a scene of the artist's own time, and every-day life. At the same time, the expression in the heads is refined, noble, and truly Biblical, so that the attention is not distracted by all those little accessories. This picture, painted when the artist was thirty-four years of age —inscribed 1640—is so masterly in composition, in handling, lighting, and glow of chiaroscuro, as to be nearly on a par with the "Woman taken in Adultery," in the National Gallery. Formerly in the collection of the King of Sardinia; brought to

England in 1812, and purchased by the present owner. On panel, 1 ft. 9 in. high, 1 ft. 6 in. wide.

2 and 3. Portrait of a young man with light hair, with a falcon on his fist. Inscribed 1643. The portrait of his wife, in a rich dress and ornaments, with a fan in her hand. To the knees. On panel, each 3 ft. 8 in. high, 3 ft. 2 in. wide. Two portraits of the first class, taken in full light, and therefore treated in the brightest, clearest golden tone, at the same time executed with fascinating truth of nature, with a delicately blended execution.

4 and 5. Portraits of Berghem and his wife. The painter, in a broad-brimmed hat, is very animated, but the flesh is rather heavy and grey in the shadows; the head of his wife, in the brightest light, is extremely clear and careful; the hands in particular are among the most finished that Rembrandt ever painted. Inscribed 1644. On panel, each 2 ft. 8 in. high, 2 ft. 2 in. wide.

6. A landscape with figures, in the manner of Teniers. In a glowing evening light, and painted in a powerful body; about 3 ft. high, and 4 ft. 6 in. wide. Though this is ascribed to Rembrandt, it is probably only an excellent picture of his school.

DE KONINGH.—A landscape which, like many pictures by Ruysdael, represents an extensive plain, painted with great mastery, in the warm tone of Rembrandt.

HOBBEMA.—1. A richly wooded village, through which a road passes, illuminated by straggling sunbeams; a horseman, a man on foot, and six dogs on the road, are the figures that chiefly attract the eye. Inscribed with the artist's name, and the year 1665.

2. A road leading through a common, along which are some farm-houses, beautifully embosomed in trees; in the distance a corn-field. Like the preceding, richly adorned with figures by the hand of Lingelbach. Inscribed "Meindert Hobbema." These pictures, kept in a cool pleasing tone, are among the finest works of the master for delicacy of gradation and freedom and lightness of the brush. On canvas, 2 ft. 10 in. high, 3 ft. 11 in. wide. From the collection of W. Agar Ellis, Esq.

JAN BOTH.—A pilgrim conversing with a shepherd, in a richly wooded mountainous landscape, strongly illumined by the morning sun; in a river are six youths bathing. The impasto is remark-

ably fine, and the execution careful. On canvas, 3 ft. 6½ in. high, 4 ft. 3½ in. wide.

BERGHEM.—A rich rocky landscape; on a meadow in the foreground two women and a man are dancing to the tambourine. Though the execution is very careful for the size, it is, both in tone and feeling, one of the cold pictures by the master. On canvas, 4 ft. 8 in. high, 7 ft. wide. From the collection of W. Agar Ellis, Esq.

ALBERT CUYP.—1. A river, with several vessels lying near the walls of a town, in a warm evening light. This picture, in fulness of harmony, clearness of light, and picturesque feeling of arrangement, is, on a smaller scale, as great a masterpiece as the two large pictures at Lord Ellesmere's and Lord Brownlow's. On canvas, 1 ft. 6 in. high, 2 ft. 2 in. wide.

2. A river, on the banks of which is a group of cows, and near it a boat with five persons; moonlight. The effect of night, with the contrast of bright lights and dark shadows, is quite masterly; the picture is treated in a broad and sketchy manner. 1 ft. 7 in. high, 2. ft. 4 in. wide.

3. Four sheep and a goat, of singular truth.

JAN VAN GOYEN.—A view of Nimwegen. In this capital picture the artist approaches very near Cuyp, though in transparency he, of course, is inferior.

PAUL POTTER.—Five cows, a bull, and five sheep, are dispersed in front of a farm-house, near which is a row of willow-trees. The girl who is milking one of the cows converses with the herdsman. On the other side of the willows a gentleman and lady, the owners of the farm, are walking in a meadow, over which a number of cows are spread. A warm afternoon sun illumines every object. Inscribed with the artist's name, and the year 1647. On panel, 1 ft. 3⅛ in. high, 1 ft. 7¾ in. wide. This picture, which was painted for M. Van Slingelandt, at Dort, is one of Paul Potter's most capital works; the composition, which very much resembles one of the pictures at Lord Ashburton's, is equally rich and picturesque. The forms unite decision with softness, the treatment an excellent impasto with careful finishing, the colouring the greatest clearness with the warmth of nature. The whole is a most cheerful, pleasing representation of rural life. The great value of this picture has long since been recognised,

for, at the sale of the Slingelandt collection, in the year 1785, it was sold for 8010 florins. Since then it has risen considerably in value, for, at the sale of the Tolozan collection, it was sold for 27,050 francs. In the year 1806, at a sale in London, it was bought in at 1552*l.* Subsequently, the present owner purchased it at a rather lower price.

ADRIAN VAN DE VELDE.—Farming buildings, with cows, pigs, sheep, poultry, a man, and two women, one of whom is milking. This picture, executed in the soft and delicately-blended manner of the master, the idyllic charm of which is enhanced by a warm but soft afternoon light, is dated 1658, and must therefore have been painted in his nineteenth year. On canvas, 1 ft. 7 in. high, 1 ft. 11 in. wide. Engraved in the Choiseul Gallery, and last in the collection of W. Agar Ellis, Esq.

PHILIP WOUVERMANS.—A horse-fair. In the centre of this rich and highly delicate picture is a group of five horses and several horse-dealers. Treated in his favourite cool tone, but rather dark and feeble in the main effect. On canvas, 1 ft. 11 in. high, 2 ft. 2 in. wide.

DUTCH SCHOOL.

GERARD DOW.—A child attracted from its mother's breast by a rattle which an elder sister holds out to it. The elegant apartment is provided with all kinds of rich furniture. In a back room two persons are engaged in conversation. On panel, 1 ft. 7 in. high, 1 ft. 3 in. wide. As regards the execution of all the details, a curtain, a table-cover, &c., this is a work of the first rank; but in colouring it is one of the cold productions of the artist's later period. So long ago as 1793 the sum of 33,500 francs was paid for it.

VAN DER WERFF.—A Repose in Egypt; the Child asleep. Inscribed with the artist's name and the date 1706. This, which, for the beauty of the chiaroscuro and the delicacy of the execution, is a most choice picture, was painted by the artist for his chief patron, the elector palatine, and presented by him to Cardinal Ottoboni, from whose family it was purchased by the late owner, W. Agar Ellis, Esq. On panel, 1 ft. 9¼ in. high, 1 ft. 5½ in. wide.

TENIERS.—1. A landscape. Teniers and his wife talking to their gardener. On the other side of a piece of water, in which

there are pigs and a boat, is the artist's country-house. Spiritedly executed in a delicate brownish, very clear tone. Inscribed with the monogram and 1649. On canvas, 4 ft. high, 8 ft. 3 in. wide.

2. A farmer's family saying grace. The subject more pleasing than usual, the execution, in a warm golden tone, admirable.

3 and 4. Two smaller pictures, also of peasant life, hang too high to admit of an opinion, but appear to be genuine and of merit.

JAN VAN HUYSUM.—Fruits and flowers. Of extreme delicacy of execution, but, like many later pictures of this master, confused in arrangement, gaudy and cold in colouring. The light background is formed by bushes. On panel, 2 ft. 7 in. high, 1 ft. 11½ in. wide.

ITALIAN SCHOOL.

RAPHAEL.—A repetition of the composition with St. John looking at the spectator, and pointing to the sleeping Infant, from whom the Virgin is raising the veil. Though the heads are very pleasing and the painting very careful, yet the smoothness of the surface, and the pale tone of the landscape, indicate a later origin. The repetition at M. Brocca's, of Milan, engraved under Longhi's direction, at one time created the utmost sensation. Mr. Von Rumohr, however, proved that picture to be also not genuine. It is of a circular form, whereas this is square. There is a third copy in the gallery at Munich, and a fourth was in the possession of Lucien Bonaparte.

Two small pictures in black and white, representing St. Peter and St. Paul, are ascribed to Polidoro da Caravaggio. The noble design is indeed of the school of Raphael; but, judging by all that I have seen by Polidoro, the execution appears to me to be too finished and elegant.

GIULIO ROMANO.—St. Luke painting the Virgin. Having, since I first saw this picture, studied anew the works of this master at Mantua, I am decidedly of opinion that this is a genuine and spirited picture by him, of fine warm tone. On the other hand, I am still inclined to consider another picture here attributed to him, of the Virgin and Joseph adoring the Child, as a pleasing work by a less known master of the school of Raphael.

Two pictures under the name of TITIAN, the Woman taken in

Adultery, and a large landscape, hung too high to pass a decided judgment on them. Yet the first appears to be a good picture by Andrea Schiavone, with his characteristic action, expression, and peculiar glow of colour. The second, a noble composition, judging from the heavy and dark general tone, may be of a later time, perhaps that of Gaspar Poussin.

By PARMIGIANINO is here the spirited original sketch for the large picture in the National Gallery.

Of the SCHOOL OF THE CARRACCI I may mention the following pictures:—

LODOVICO CARRACCI.—A Holy Family; figures the size of life. With a depth and warmth of colouring very unusual for him.

DOMENICHINO.—A large landscape, with the meeting of David and Abigail. Very poetical in composition. Of fine body, and very forcible in colouring and effect of light.

GUIDO RENI.—1. A most carefully and warmly coloured repetition of the Fortune, of which there are so many specimens.

2. The Nativity; a small and very carefully-finished picture. A similar one is at Charlton Park, the seat of Lord Suffolk.

By other Italian masters the principal are,—

RIBERA.—Diogenes. Executed with peculiar severity and care, in a clear, warm, yellowish tone.

PIETRO DA CORTONA.—Hagar in the Desert. With more feeling than usual, and in a very harmonious tone.

ANDREA SACCHI.—St. Bruno. The white garment here is no less excellent than the drapery in the celebrated Vision of St. Romualdus at Rome, but the head is still more vacant and disagreeable.

SALVATOR ROSA.—Here are two of his great historical pictures. 1. Democritus, in the deepest solitude, surrounded with skeletons, statues, and other objects of nature and art, indulging in philosophical meditations. Only a scanty light illumines in some degree the general gloom. This picture is very characteristic of the tendency of this master to the fantastic and grand, which renders him so popular in England.

2. The companion picture. Diogenes throwing away the cup, on seeing the boy drink out of the hollow of his hand; this shows the painter on his cynical, humorous side. He must have set a particular value on these pictures, for he etched them himself.

3. The three Marys at the Sepulchre, by the same master, is a piece of effect, in which very dark shadows contrast with yellow lights. In one of the Marys there is a feeling for grandeur of lines: the action of the angel is too dramatic.

CARLO DOLCE.—The daughter of Herodias, in a silk dress, ornamented with jewels, holding the head of John the Baptist in a charger, from which she is turning away with an expression of pity. Purchased by the Marquis of Westminster from the collection of Lord Ashburnham; a very careful original repetition of the picture in the Dresden Gallery.

CLAUDE LORRAINE.—1 and 2. A morning and an evening landscape; the first inscribed 1651. Both have great depth and fulness of colour, and represent the particular time of the day with his usual skill. They mark the transition between his middle manner, in which the impasto was stronger and the local tone in some respects more lively, and his later manner, in which he aimed more at general keeping and harmony.

3 and 4. Two smaller pictures, one of which is dated 1661, are duller in the green, cooler in general tone, and more loose and free in treatment. The tone in the evening landscape is peculiarly fine.

5 and 6. Two of the largest pictures that Claude ever painted are perhaps of a rather later date. In the one he has introduced the Sermon on the Mount, in the other the Adoration of the Golden Calf. The harmony, and the tender aërial gradation, are wonderfully fine; but the precision of form and the clearness of colour which distinguish his earlier pictures are wanting, and there is too great a disproportion between the figures and the landscape.

7. A picture, with two shepherds dancing, in a soft evening light, is of the same period; only, with all the harmonious delicacy of the gradations, the forms are still more indefinite and confused, and the tone still less clear.

GASPAR POUSSIN.—1. A landscape, which combines with the finest lines a tender warm light, and an extraordinary liveliness and clearness of colour.

2. A view of Tivoli; very carefully executed, and with remarkable freshness of tone.

FRENCH SCHOOL.

NICOLAS POUSSIN.—1. The Virgin and Child, with angels; distinguished by unusual lightness and clearness of colour.

2. A large landscape: for elevated and melancholy feeling, truth of nature, and depth and warmth of tone, this is one of the finest specimens of the master. The figure of Calisto metamorphosed into a bear, and placed by Jupiter among the constellations, is very remarkable.

Of the SPANISH SCHOOL here is the celebrated large landscape by MURILLO, formerly in the palace of St. Jago at Madrid, with Laban searching among Jacob's effects for his idols. The rich composition, which is treated as a scene of familiar life, has uncommon clearness and freshness of colouring. In the harmonious landscape Murillo proves himself an able master.

VELASQUEZ.—An excellent repetition, very powerful and clear in colouring, of the portrait of King Philip IV. when a boy, on an Andalusian horse, which, with some variations, is frequently seen in England.

ENGLISH SCHOOL.

HOGARTH.—1. The Distressed Poet. The landlady, standing at the door of the wretched garret which is the abode of the poet and his family, shows him the long score. In his embarrassment the poor man scratches his head. His wife is busy mending part of his dress; a sick person in bed adds to the distress of the family, to complete which, the landlady's dog steals the last *morceau de résistance*, a ham. The treatment is spirited; the harmony of the broken but full colours, and a subdued light, very happy.

2. The portrait of a boy holding a plan of the town of Bergen-op-Zoom is well conceived, and, for him, careful in execution, and particularly lively in colouring.

SIR JOSHUA REYNOLDS.—The celebrated actress, Mrs. Siddons, as the Tragic Muse, whole length, the size of life. If we overlook the modern conception and the modern costume, this picture has really great excellences. The expression of the countenance is refined and noble, the colouring is delicate, clear, and at the same time warm; the dress and the background approach Rembrandt in effect. The picture was painted in 1785, and proves that the artist, then sixty-two years of age, still possessed all his powers in unimpaired vigour.

GAINSBOROUGH.—Some of the best works of this master are here. 1. The Blue Boy. This picture owed its origin to a dispute between Gainsborough and other artists. Gainsborough's object was practically to disprove the opinion of Sir Joshua, who maintained that the predominance of blue in a picture was incompatible with good colouring; and in spite of the blue dress, he has succeeded in producing an harmonious and pleasing effect. Nor can it be doubted that in the cool scale of colours, in which blue acts the chief part, there are very tender and pleasing harmonies, which Sir Joshua, with his way of seeing, could not well appreciate. On the whole, too, he may be so far right, that painters would certainly do well to avoid as much as possible the use of pure unbroken blue in large masses. The Blue Boy is, besides, remarkable for animation and spirit, and careful solid painting.

2. The Cottage Door. A peasant's family assembled in rural solitude before their poor dwelling, surrounded with large trees. The warm effect of the light, and an execution of more carefulness than usual with him, enhance the attraction of the picture.

3. A family of fishermen on the shore of an agitated sea. In clearness, warmth of tone, body, and keeping, the best picture of his that I have seen.

WILSON.—We have here an opportunity of becoming acquainted with Wilson, both in his ideal and natural style. Of the first kind is a very poetical scene, with a storm, and the witches appearing to Macbeth. The figures are the most indifferent part. Of the second class is a landscape with a calm clear river, attractive for warmth of light and careful execution.

WEST.—1. The Death of General Wolfe. Here West is in his proper element; and I prefer this picture to anything of his, whether sacred or mythological, that I have yet seen. We feel that his whole soul was in his subject. The scene is brought before the eye with truth and animation, the heads are individual and full of feeling, the effect admirable. Only the colouring, though far more lively than usual with him, is rather dull, and the tone of the background in particular heavy. A duplicate at Hampton Court.

2. The Battle of La Hogue (so finely engraved by Woollett) has, though not in an equal degree, similar merits, and is clearer and warmer in tone.

3. King William III. passing the Boyne is as confused in the composition as it is dark and dull in the colouring. These pictures are known all over the world by the admirable engravings.

GEORGE STUBBS.—I was glad to see here a picture by this master, with whose merits I had been made acquainted by means of engravings, and by his work on the Anatomy of the Horse. This picture represents horses at the foot of enormous oaks in an extensive flat country. Independently of the great truth and perfect understanding of the horses, it is treated with ability, and the tone of the air is very good.

Also a picture by the highly-gifted BONNINGTON, one of the leading spirits, in recent times, for picturesque conception and striking effects of light, gave me great pleasure. It represents a flat sea-shore with two fishwomen, a boy, three ducks, and some fish. The sun piercing a cloud illumines the whole with its glowing rays. Effect, colouring, drawing, and impasto are equally excellent.

GALLERY OF THOMAS BARING, ESQ.

This gentleman, the present head of the great house of Baring, has succeeded to his father the late Sir Thomas Baring, not only in the possession of some of the treasures of art collected at Stratton, but in that true kindliness and hospitality which none who have experienced them can ever forget. The collection, which consists of about 200 pictures, is one of rare variety, and includes very valuable specimens of the Italian schools of the 15th, 16th, and 17th centuries. The Dutch and Flemish schools also of the 15th and 16th centuries are not unrepresented here, while, of the 17th, not only the first-rate masters are here seen in great perfection, but those even of a second-rate class have contributed their best works. Several pictures by Murillo also represent the Spanish school of the 17th century. This collection was formed of a number of pictures purchased at the sale of the late Sir Thomas Baring, and also of acquisitions from the galleries of Baron Verstolk, Demoiselle Hoffmann, and Lord Besborough. Of all English collectors Mr. Baring is the only one I am acquainted with who has made a selection not only of modern English painters, but also of a few but very choice specimens of the modern Belgian, Dutch, and French artists, thus affording scope for most interesting

comparisons of the various schools. In 1850 Mr. Baring erected a well-lighted gallery, in which a large selection of his best pictures have found place. A stricter arrangement of the schools, however, it may be observed, would increase the harmonious effect of the whole, and also display the strength of the collection to greater advantage. Considering, too, its size, a printed catalogue and a regular numbering of the pictures is greatly to be desired, and the more so as the public spirit of the proprietor would warrant the hope of his following the example of Lord Ellesmere and Mr. Holford in liberal admissions of the public to his gallery. It is to be hoped also that a collection which has been gathered together with so much judgment, trouble, and expense, is not destined, like that of the late Sir Thomas Baring, to be dispersed;—a result by which the knowledge of art is always more or less impeded in its progress.

FLORENTINE SCHOOL.

A chef-d'œuvre of SEBASTIAN DEL PIOMBO, in which the spirit of Michael Angelo and his own admirable style of art are united in the happiest way, represents this school in its highest development. The Virgin is holding the Child on her lap, who is pointing to St. John the Baptist, represented as a youth on the left, while she lays her hand on the shoulder of the adoring donor;—a portrait of the most earnest expression. The figure of the Child is nobly formed, and of admirable action. On the right is Joseph sleeping. To the knees; figure the size of life. In treatment and in tone this picture shows a close affinity to the Raising of Lazarus, being decidedly painted about the same time, while it may be considered, after that, as the most valuable specimen in England of this master. Formerly in the Stratton collection.

Judging from tone and modelling, I am inclined to pronounce a female portrait, attributed to Perino del Vaga, to be a less important work by this master, of his later time.

ANDREA DEL SARTO.—1. The Virgin seated, caressing the Child on her lap, very pleasingly and carefully executed in the yellowish flesh-tones of the master.

2. St. John the Baptist looking at the spectator and pointing into the picture. This is a very powerful study, both in form and colour, for a larger picture, in which, according to tradition, St. John is pointing to the Virgin and the Child.

PONTORMO.—Portrait of a young man in a black hat, of very lively conception and powerful colouring, here attributed to Raphael, but doubtless a Florentine work, and probably by this admirable scholar of Andrea del Sarto. The drawing, however, of the right eye is too feeble, and the conception not significant enough, for him.

VASARI.—1. St. Mark the Evangelist. The motive taken from the Sibylla Persica of his master Michael Angelo. The drawing is more subdued and the colouring is of greater power and transparency than is usual with this master.

2. St. Luke the Evangelist, the pendant to the foregoing, has also similar excellences, although in a less degree. Formerly at Stratton.

CARLO DOLCE.—The often repeated subject of the Virgin praying, in a blue dress. This appears to be of great tenderness of execution, but hangs too high for closer inspection.

UMBRIAN AND ROMAN SCHOOLS.

LO SPAGNA.—The Virgin with the Child standing on her lap, grasping with his right hand the forefinger of her right hand. The style of the very pleasing heads, the cool, rosy flesh-tones, and the colouring of the garments, agree so entirely with the authentic works of this fellow-student of Raphael at Spoleto and Assisi, that I am decidedly inclined to attribute this fine little picture, which is erroneously ascribed to Raphael, to this master.

This is a suitable occasion to mention a copy of Raphael's Holy Family, of his Florentine epoch, which is erroneously imputed to Il Fattore. The original is in the Madrid Gallery, and I have seen two better copies, the one in the Castelbarca collection at Milan, and the other in the possession of the Marchesa Diotalevi at Rimini. The copy here is distinguished from all of those by the far more expanded landscape surrounding the group, and which, like all the remaining portions, is very carefully executed. The inexpressive heads, however, show an inferior, though perhaps almost contemporary master. In addition to this, the warm and powerful tone of colour puts Il Fattore out of the question.

GAROFALO.—St. John the Baptist looking up; a whole-length and pleasing figure, approaching Mazzolino in glow of colour.

SASSOFERRATO.—The Virgin looking upwards, noble in feeling, and of rare power and transparency of colour.

AGOSTINO TASSI.—I only mention this picture because every admirer of Claude will be interested in comparing his master with himself. Although somewhat dark, it is a picture of much merit, and shows the decided influence he exercised over Claude's earlier pictures.

CLAUDE LORRAINE.—In the six pictures here preserved we trace the master from his earlier to his later period.

1. A landscape, with a bridge in the middle-ground; in front, a shepherd and shepherdess; on the left, houses in the wood; mountains of tender blue in the distance. The juicy green of the trees, and the conception and treatment of this beautiful picture, indicate the master's earlier period; the keeping is somewhat disturbed, however, by the after darkening of the middle-ground.

2. A small picture with the subject of Laban, Jacob, Rachel, and Leah; breathing the coolest morning tones. Of a rather later period.

3. A sea-coast, in the warmest glow of sunshine. In the foreground are the artist drawing, and two other persons. This careful and spirited picture, of excellent body, is of his best time; of the same period as the view of the Campo Vaccino in the Louvre, which was ruined in 1851.

4. A landscape, with trees and water; in front a shepherd piping. A charming picture, of his middle time.

5. The setting sun, the rays of which are seen, is pouring its light in the tenderest gradations upon every object. In front a shepherd piping, and his flock. This beautiful and carefully carried out work is also of the middle time. It is 1 ft. 9 in. high, 2 ft. 3 in. wide.

6. In strong contrast to the foregoing is the picture purchased by Mr. Ottley from the Colonna Palace, with the subject of Æneas, with several companions, shooting at a stag, said to be the last large picture by the master. The cool fresh tones of early morning and the beautiful lines of the landscape show the great painter, though the cold green of the trees and the slight treatment betray a manifest decline. Also the figures are so stiff, and so tall in proportion to the landscape, that a child might have painted them as well. Formerly at Stratton.

GASPAR POUSSIN.—A landscape with a cave, showing a view through, animated by a huntsman and his dog. A picture of great charm both in point of poetic composition and transparent colouring.

The FERRARESE SCHOOL is only represented by a Riposo by GIROLAMO DA CARPI, in which are two angels with the chalice and sponge, in allusion to the sufferings of Christ. The composition is feeble, the colouring warm and transparent, the execution careful.

The LOMBARD SCHOOL is also feebly represented by BERNARDINO LUINI. The Virgin is holding the Infant on her lap, who is giving flowers to the little St. John. The heads of the Mother and Child are very worldly in expression, but carefully and transparently carried out in a delicate sfumato manner.

A Holy Family, called a PARMIGIANINO, appears to me too hard, red, and heavy for him. Several heads, called CORREGGIO, are copies of a heavy tone.

Of the VENETIAN SCHOOL, including that of Padua, the specimens are not numerous, but some are very good:—

ANDREA MANTEGNA.—Christ on the Mount of Olives, conceived in a landscape character, and more remarkable for the evident love and wonderful exactness with which every detail is drawn and carried out than for the intrinsic merit of the composition. Five angels, bearing the instruments of the Passion, are seen appearing to the kneeling figure of Christ, who is seen in profile. In front are the disciples sleeping, of very true, but not beautiful motives. In the middle-ground is Judas, with Roman soldiers following him, of miniature-like execution. In the background of the rich rocky landscape is Jerusalem, with a pillar rising from it with an equestrian statue on the top. In the front is a heron in some water, a vulture in a tree, and a hare. In the foreground every little stone is finished, as in the landscape with the Virgin and Child so extolled by Vasari, and which is now in the Uffizii at Florence. The reddish flesh-tones are of great depth. Inscribed "Opus Andrea Mantegna." This belongs decidedly to the earlier time of the master; and, judging from the skilful way in which parts of the figures—for instance, the feet—are modelled, as well as from the general aim at truth, probably was executed not long after the well-known fresco in the church of the Eremitani in Padua. Originally from the Fesch Gallery, but purchased from Mr. Coningham's collection.

GIOVANNI BELLINI.—The Virgin and Child; a picture which often occurs. Owing probably to Italian retouches, of dull and heavy aspect.

GIORGIONE.—The daughter of Herodias with the head of St. John the Baptist, and her female attendant. As far as Italian restorations permit an opinion, this picture appears to me to belong to the later time of VINCENZO CATENA, whose pictures are often mistaken for Giorgione. The drapery and the sky especially indicate Vincenzo Catena. Formerly at Stratton.

PAOLO VERONESE.—The Baptism of Christ, with an angel. The composition, as is often the case in the Biblical subjects by this master, is feeble; executed in a warm and transparent tone.

CANALETTO.—View of the Rialto at Venice. As far as the insufficient light enabled me to judge, it appeared to be a good picture by Bernardo Bellotto.*

BOLOGNESE SCHOOL.

Here are several very pleasing pictures of this school, but only two that are remarkable.

LODOVICO CARRACCI.—1. The Entombment. A well-composed cabinet picture, of great clearness and transparency of colour; but the body of Christ is too greenish in the tones.

2. The Adoration of the Shepherds. An imitation of Correggio; masterly in execution, but cold in feeling.

ANNIBALE CARRACCI.—1. Christ with the Woman of Samaria. The conception poor, but the execution careful, and the colouring bright and clear.

2. The same subject. A pretty cabinet picture, of lively action in treatment, and of good colour. In the figure of the woman the imitation of the antique is very obvious.

3. Christ on the Cross appearing to St. Francis, and blessing him; an angel accompanying. The saint is in ecstasy. A cabinet picture, in skilful imitation of Correggio, of great power and transparency.

AGOSTINO CARRACCI.—A large and very beautiful landscape, with the subject of the apostles in lively action round the tomb of the Virgin. The tone of the flesh is, as usual with him, rather heavy; the hands particularly hard.

DOMENICHINO.—The infant Christ showing the spectators a nail, which he has taken from a basket. A carefully finished little picture of pleasing character, with all the charm of his colouring.

* Antonio Canale, called Canaletto, was the cousin and instructor of Bernardo Bellotto, also called Canaletto.—TR.

GUIDO RENI.—An Ecce Homo of noble but rather feeble character, delicately and carefully painted, in an harmonious but somewhat greenish silvery tone. Formerly at Stratton.

GRIMALDI.—A large landscape in the taste of his master, Annibale Carracci, though incomparably harder and more conventional.

GUERCINO.—An altar-picture. In the clouds are the Virgin and Child, and two angels playing on musical instruments; below are four saints and a youth. The contrast of the warm lights with the dark brown shadows is very characteristic of the master. The picture is of great effect, and carefully executed. Formerly at Stratton.

SCHIDONE.—A Riposo. Tasteless in composition and unmeaning in expression, but of admirable depth and transparency in the chiaroscuro. Formerly at Stratton. A picture of the well-known Madonna by this master may be supposed, from the disagreeable character of the angel, to be a copy.

NEAPOLITAN SCHOOL.

This is represented by three pictures.

RIBERA.—The Virgin and Child, with St. Joseph and St. Anna. A saint kissing the hand of the Child. Considered as the representation of a family in common and even in rather vulgar life, and not as a Holy Family, this picture has considerable merit in point of truth of heads and transparency and warmth of colouring. Formerly at Stratton.

GIUSEPPE CRESPI.*—An Italian peasant girl; whole-length, but on a small scale. In this subject, which does not go beyond the naturalistic sphere of the school, the effect is very satisfactory and the motive pleasing. The figure, with the exception of the somewhat thick legs, is noble; the execution delicate and soft, in a transparent silvery tone. Formerly at Stratton.

SALVATOR ROSA.—1. St. John preaching in the Wilderness. A rich composition, but brick-red in the flesh tones, conventional in the rocks, and dark and heavy in tone. Formerly at Stratton.

2. A sea-coast with soldiers; the conception poetical, the colouring in most parts clear, the treatment masterly, though almost of a decorative character.

Some pictures by MURILLO represent the SPANISH SCHOOL.

1. Portrait of Don Andrea di Andrada; whole-length figure,

* If this painter be intended for Giuseppe Crespi, called Lo Spagnuolo, he belongs to the Bolognese school.—TR.

life-size: purchased by Mr. Baring at the sale of Louis Philippe's Spanish pictures. The very natural conception, the deep, full golden tone, the masterly and careful execution in a solid impasto, and the admirable drawing and action of the hands, render this one of the finest portraits by the master that I know. It was also one of the chief ornaments of Louis Philippe's collection.

2. A Riposo. The Virgin is gazing upon the sleeping Child, two angels beside them. The colouring is unusually cold for him, red in the lights and grey in the shadows. This picture belongs perhaps to an earlier epoch of this very versatile master, an epoch with which, owing to my ignorance of his works in Spain itself, I am not acquainted.

3. A shepherd-boy crowned with ivy, and laughing as he plays his flute. The expression of satyr-like roguery in the eye and mouth is very lively. The influence of Velasquez is seen both in feeling and in the clear reddish tone. Half-length figure. Formerly at Stratton.

4. The Virgin upon the crescent, floating upwards, in white drapery with a blue mantle falling over it, looking downwards. Though realistic, her head is far nobler than most pictures of this subject by him, and with its silvery tones forms an agreeable contrast to the warm colour of the angels holding roses, lilies, and palm-branches below. The execution of this beautiful picture is careful. The figures rather smaller than life. Formerly at Stratton.

5. The Ascension; a small octagon picture. Below are the twelve apostles and two women in lively action. With greater feeling for style in the lines than most of his pictures, and carefully finished in delicate and broken flesh-tones, only rather dark in some of the shadows. Formerly at Stratton.

6. A carpenter's shop; Joseph working at a bench; this is very characteristic of the realistic tendency of the Spanish school. The Virgin with the Child on her lap, and the apparition of three angels, show that this is intended for a Holy Family. A pleasing and delicate, though somewhat indistinct picture, executed in clear reddish flesh-tones.

A Christ bearing the Cross, attributed to MORALES, is evidently not by this master, but is decidedly a good Spanish picture of the 17th century, noble in expression, and allied to Zurbaran in the subdued greyish tones. Formerly at Stratton.

Of the FRENCH SCHOOL, a troop of players driving and riding, by J. CALLOT, seems to contain many a trait of humour, but the picture hangs too high for proper appreciation. The half-length portrait of a boy by GREUZE is a careful picture, in his cool-reddish but clear tones.

FLEMISH AND DUTCH SCHOOLS.

A small St. Jerome, a masterly miniature in oil of the 15th century, formerly in Stratton, is here designated as an ALBERT DURER; I recognised in it the small picture by Jan van Eyck, formerly mentioned by the well-known "Anonimo" (whose notices on art, published by Morelli, were written in the first half of the 16th century) as in the possession of Antonio Pasqualino at Venice.

The OLD DUTCH SCHOOL of the 16th century is represented by a picture erroneously imputed to Memling, which I recognised as a beautiful work by JEAN MOSTAERT.

Of the DUTCH SCHOOL of the 17th century there are also abundant specimens.

RUBENS.—1. Diana departing for the chase, caressing a dog which is springing up at her side, a spear in her left hand. The goddess is followed by three nymphs, one of them embraced by a satyr whom another satyr is pulling back. Two more dogs accompanying. This highly spirited composition, which is carefully executed in golden tones of the most astonishing brightness and transparency, is one of Rubens' finest specimens of this class. It was purchased in 1802, from Sir Simon Clarke, for 1850 guineas. On canvas, 7 ft. high, 5 ft. 10 in. wide.

2. A spirited sketch for the picture of Abraham and Melchisedeck, in the Cassel Gallery.

VANDYCK.—Three saints in ecstacy worshipping the glorified Saviour, to whom two angels are pointing. This careful picture, which is painted in chiaroscuro, displays much of the influence of Rubens.

REMBRANDT.—The Adoration of the Kings. An excellent repetition of the picture at Buckingham Palace, with various alterations; formerly at Stratton.

FERDINAND BOL.—1. A man reposing in a chair, while his wife is trying on a pearl necklace before a glass. Half-length figures, the size of life; formerly in the Verstolk collection. In power and

transparency of general effect, in the delicate golden tones of the female figure, and in the truthful reddish colouring and careful execution of the man, this picture may be considered as one of the chefs-d'œuvre of this scholar of Rembrandt.

2. A scene from Guarini's Pastor Fido. The Dutch character of the figures, six women, one of whom is a negress, are too much at variance with the subject. In point of execution, however, this picture is of uncommon truth, transparency, and warmth.

NICOLAS MAAS.—A woman fallen asleep by the side of a cradle. Of an intense reddish glow of colouring, and of the finest body.

TERBURG.—1. A girl writing, seen in profile. This picture has all the naïveté of conception and elegance of execution of the painter.

2. A girl drinking: the glass is a masterpiece of truth and transparency.

GERARD DOW.—A painter in his room, writing. The figure small in proportion to the space. The chiaroscuro most delicate, the execution very fine.

FRANS VAN MIERIS.—A woman reading music. Of the painter's best period, most harmonious in colouring, and of wonderful precision of execution.

WILLIAM VAN MIERIS.—An old woman and a girl. The juicy tones and solid character of execution prove this picture to be of the master's best time, in which he adhered to the example of his father.

METZU.—The Intruder. Two ladies dressing are surprised by a gentleman, whom a maid-servant is trying to hold back. One of the ladies is laughing, the other looks offended. The unusual scale of the picture, 2 ft. 2½ in. high, 1 ft. 11½ in. wide; the liveliness of the scene, also unusual with Metzu; the sustained execution, the delicacy of aërial perspective, and the warm and transparent colouring, show this to be one of the chefs-d'œuvre of the master, of his best middle period. Purchased of Baron Verstolk, 1830, by J. G. Vernon, Esq., for the sum of 500 guineas.

CASPAR NETSCHER.—1. A mother and a child, a charming little picture of warm tone, of the middle period of the master.

2. A young lady and an old woman, in the cooler colouring which indicates his later time, but of great elegance.

SCHALKEN.—A male portrait to the knees. Of the painter's best time, animated, careful, and delicate.

VAN SLINGELANDT.—A mother reproving a girl who is smoking; a man looking into a beer-jug. The painter has surpassed himself here, and approaches his master Gerard Dow, not only in precision of execution, but in truth and softness.

DOMINIC VAN TOL.—A girl plucking a pink: also emulating the excellence of Gerard Dow.

MICHIEL VAN MUSSCHER.—The painter preparing his palette. There is something very pleasing in the feeling of this picture, which, in transparency, chiaroscuro, and careful completion, in no way falls short of the excellence of Adrian Ostade, Musscher's master.

JAN STEEN.—1. A wedding: the bridegroom stands ready to receive the bride, who is approaching through the street with a numerous retinue. The richness of the composition, the bold humour of the motives, the transparent colouring and solid execution, render this a very remarkable picture. Formerly in the Verstolk collection.

2. The painter himself singing to his lute. A most spirited representation of a thorough rake, though a very clever one; of masterly execution, in delicate broken tones, and inscribed with the name. Formerly in the Verstolk collection, and well known by the engraving in Smith's Catalogue Raisonné, forming a frontispiece to the fourth volume.

3. A medical man writing a prescription for a girl in bed. The mother of the girl, the vulgarest figure possible, eyeing him with a bold expression, the father and a boy holding a syringe. Of cool tones and spirited treatment, but too vulgar in subject to be pleasing.

4. A set of mischievous schoolboys playing tricks while the schoolmaster is asleep. One has got his spectacles on, another is blowing the flute. Inscribed 1672. A charming picture both for the humour of the subject and the spirit of the treatment. Formerly in the Verstolk Gallery.

TENIERS.—1. A Corps de garde; a boy in the foreground with two pistols and other weapons, towards the background soldiers and peasants playing cards. Inscribed "D. Teniers." This picture was doubtless painted between 1640-1650, and in point of unrivalled beauty of treatment, in the cool tones, and bold and almost plastic modelling, may be considered one of his chefs-d'œuvre.

2. A village festival, with dancing, feasting, and carousing going on. In front, to the right of the spectator, is seen an

individual rather the worse for his excesses. Among the many pictures of this subject by Teniers, this takes a prominent place in point of richness of composition, happily conceived motives, transparency and warmth of colouring, and spirited treatment.

3. Monkeys shaving two cats, full of humour and truth of nature, and painted with delicate silvery tones.

4. A landscape with figures engaged in getting up the harvest. In the foreground a party eating. This is one of the finest landscapes I know by Teniers. It exhibits a fresh and true feeling for nature. The showery effect, with here and there a ray of sun, is quite poetical. The trees have not the insipid colouring conventional with him, but are powerful and true.

5. A peasant family, inscribed with his monogram, is painted in his heavy brownish tones, but is otherwise very pleasing.

ADRIAN VAN OSTADE.—1. A room with four peasants in the foreground playing cards; farther back seven more figures, one with a beer-jug. Inscribed and dated 1648. Deep golden tones and great vigour of chiaroscuro are united in this little chef-d'œuvre with a solid impasto and careful completion.

2. A travelling musician, playing to two grown-up persons and two children. This picture is somewhat rude for the master.

DUSART.—A peasant family round a hearth. In transparency and power of colouring this otherwise unequal scholar of Adrian Ostade comes very near his master.

ISAAC VAN OSTADE.—A large winter landscape with a canal, enlivened with figures and sledges. In front, to the right, are two boys and a dog. This is an admirable work of the best period of the master. In addition to his usual vigour and transparency of colour, the aërial perspective is very delicately sustained, while the treatment is bold and free.

PAUL POTTER.—In the foreground a young brown bull, unusually large even for him, with two sheep reposing. Other cattle in the landscape. Rays of the sun are seen through clouds. Inscribed and dated 1647. The masterly manner in which the animal is painted in brown local colours, and the general energetic treatment, brings this picture very near to the celebrated young bull in the Hague. At all events, I believe both pictures to have been painted in the same year.

ADRIAN VAN DE VELDE.—"Le Rendezvous de Chasse." On

a terrace before a stately building is seen a family departing for the chase. A huntsman is in the act of blowing the horn; another is bringing up the dogs. Inscribed and dated 1602. The richness of the composition, the excellence of the drawing, the delicate finish of every portion, and the warm and transparent colouring, render this picture highly attractive. Formerly in the Verstolk collection; 1 ft. 6¾ in. high, 2 ft. wide.

BERGHEM.—1. A landscape, with a drove of cattle passing a ford; a shepherd playing the flute. One of his transparent sunny pictures, and very pleasing.

2. A hunting party; among them, a lady upon a white mule is very conspicuous. In the background the ruins of the Palace of the Cæsars; finely composed, and clear and powerful in colouring; unfortunately much cracked.

3. A drover on horseback with a wallet; mountains in the background. Inscribed, and of very elegant touch, though rather heavy in general effect.

CAREL DUJARDIN.—"Le Ménage;" horses, gentlemen, and grooms gathered together in an open space, surrounded with wood; dated 1654. In the delicate silver tones of the whole, the truth of the details, and the tender execution, all the most admired qualities of the master are united. Formerly at Fonthill Abbey. 1 ft. 7 in. high, 1 ft. 1 in. wide.

ASSELYN.—Cattle and a female figure before a cavern, reflected in clear water. In harmonious coolness, firmly treated chiaroscuro, and truth of detail, this picture rivals Dujardin.

LINGELBACH.—A landscape with country people; a couple dancing; of rare delicacy of tone for this master, and very careful execution.

PHILIP WOUVERMANS.—1. A horseman with hounds, which are held in a leash; two figures bathing. Inscribed with name. This beautiful picture unites the power and depth of his first manner with the more delicate execution of his second.

2. An inn, with tents struck next to it, and figures of men and horses; in front two dogs; a rich picture in his second manner, and of delicate quality. The sky has somewhat suffered.

ALBERT CUYP.—Tents; on the left an officer and two horsemen. A good picture in his second manner. Airy in general effect, and delicate and careful in the details.

2. A view of the river Maas, with several vessels. Very picturesquely arranged, and powerfully and transparently executed in his second manner. Formerly in the Verstolk collection.

JACOB RUYSDAEL.—1. An agitated piece of water with six vessels. In the background the shore with a town. A ray of sun strikes upon the waves. True and spirited, but the harmony of the effect is somewhat disturbed by some yellow spots in the sky.

2. Corn-fields. Besides the usual Ruysdael attractions, this picture exhibits an uncommon lightness of tone, while the tender, airy clouds show the influence of his great contemporary Hobbema.

3. Ruins and a piece of water. Poetically conceived and carefully executed, but of a somewhat dark and heavy tone, which contrasts strikingly with the last picture.

HOBBEMA.—Trees, and a piece of water with a boat. A careful picture, in which the deep transparent chiaroscuro of the foreground is charmingly contrasted with the sunlit distance.

WYNANTS.—1. A cottage on the right, with rising ground surrounded with trees.

2. This landscape, which is painted in the artist's somewhat hard and spotty manner, owes its attraction to the spirited figures by Adrian Van de Velde.

PHILIP DE KONINCK.—An extended landscape, a usual subject with this artist, but not one of his good works, being heavy in the shadows, and conventional in the treatment of the trees.

VERBOOM.—A wooded hill, with figures by Adrian Van de Velde. The clear colouring and careful execution of this picture entitle it to the place assigned to it in this collection.

JAN and ANDREAS BOTH.—1. A very mountainous scene with a waterfall, recalling the Cascatelle at Tivoli; five horsemen in the foreground: finely composed, and very carefully executed, with the full transparency of his warm lighting.

2. A small landscape, with figures and cattle under a tree. Charming in feeling and solidly carried out.

PYNACKER.—The lofty arch of a bridge, with the sun shining through. In the cool half-shadow of the foreground a drove of cattle. An admirable specimen of this unequal master; clear in colouring, and carefully executed.

WILLIAM VAN DE VELDE.—1. A quiet sea, with pier and vessels in the foreground; other ships in the distance. This

charming picture reminds us in composition of Cuyp; it is also painted with a greater body than usual, so that the delicacy of this master is combined in some measure with the power of Cuyp.

2. A quiet sea with vessels, one of which is firing a cannon. In the cool grey tones, which are beautifully graduated into the tender distance, this picture approaches the manner of Ruysdael. Inscribed with name.

VAN DE CAPELLA.—A quiet sea with boats, transparently executed in his warm tones. In a picture of similar subject the sky and sea are rendered in a reddish, heavy tone.

LUDOLPH BACKHUYSEN.—1. Several vessels sailing with a brisk breeze. In front a boat with a white sail lighted by the sun. Of rich and happy composition, and carefully executed in cool clear tones. It belongs to the best period of the master.

2. An agitated sea breaking upon the sands. A boat being launched. A picture of the finest quality.

VAN DER HEYDEN.—A church of mixed Gothic and Italian styles; a stately edifice in brick: spirited figures introduced by Adrian Van de Velde. This picture combines his usual high finish with uncommon power, transparency, and keeping.

EMMANUEL DE WITT.—Two small but genuine architectural subjects, of unusual warmth and depth of chiaroscuro.

VAN VLIET.—The interior of a church, which in sunny transparency and every other quality is no way inferior to the best pictures of the foregoing masters.

BERKHEYDEN.—The view of a Netherlandish town, with numerous figures assembled in a square. The masterly treatment, the striking, sunny effect, and unusually careful execution, render this picture very attractive. Formerly in the Verstolk Gallery.

I now proceed to notice some pictures of the early English school. Two subject pictures by Hogarth looked very attractive, but were hung too high and in too dark a place to permit of any opinion.

SIR JOSHUA REYNOLDS.—The collection is not fortunate in the specimens of this master. Two portraits, a little girl and a young lady, were originally very excellent, but are now quite faded. A subject of Venus and Cupid, with Amorini, is very affected in the composition, devoid of modelling, and hard in the outline. Also a picture of a girl and two boys by torchlight, in which he was usually so successful, is hard and empty.

GAINSBOROUGH.—A landscape, with a house surrounded by trees; children seated on the steps. A picture of considerable size, and carefully executed in warm and transparent colouring.

MODERN ENGLISH SCHOOL.

ETTY.—Cupid interceding with Venus for Psyche. The composition well chosen, the motive of the kneeling Psyche very elegant. The treatment throughout spirited, and in the finely-coloured flesh-tones sufficiently careful, otherwise too slight. This latter remark applies still more truly to another picture, which, excepting some charming motives, is also mannered in invention.

SIR THOMAS LAWRENCE.—A male figure, theatrical in motive, but spiritedly treated; doubtless a portrait, though unknown to me.

SIR DAVID WILKIE.—1. A spirited and careful sketch for his Chelsea Pensioners, in the possession of the Duke of Wellington.

2. A slight sketch for the picture, "The Rabbit on the Wall."

3. Interior of an inn, with nine figures; very well composed, and true and animated in the single motives, though sketchily treated.

4. An old man writing a letter for two girls; a spirited foundation for a picture.

5. A party of Orientals, some of them smoking; the characters well expressed, and of great power of colour, but unfortunately unfinished.

MULREADY.—1. A scene from the Vicar of Wakefield. One of the daughters making hay, the Squire endeavouring to take the rake from her. Another couple farther off looking round at them. Olivia in her shepherdess character is peculiarly charming; the drawing delicate and decided; the general tone very bright, and the sunny effect of the landscape masterly.

2. Two figures upon a rock, by a dark sea; bright clouds in the sky. This picture gives the impression of a profound solitude, and shows how the artist understands to treat such subjects.

COLLINS.—1. A landscape with a cart before a house; the colouring powerful, warm, and bright.

2. A desolate hilly country; in front a group with a child. The colouring, though warm, has something melancholy, which assimilates with the scenery; but the picture is rather heavy.

3. Two fishing-lads on the sea-shore; tide coming in. Of very

powerful and pleasing effect, though somewhat decorative in treatment.

WEBSTER.—Children going into school, and coming out of school; companion-pictures, with the respective motives very happily given; both admirable in keeping, transparency, and careful execution.

UWINS.—Women and children with fruit, on the Neapolitan coast. Well composed, powerfully coloured, and some of the heads fine; the treatment rather too undecided.

SIR EDWIN LANDSEER.—A monkey in the costume of Louis XV.; other monkeys in a state of nature looking at him; one of them has taken snuff. The chief monkey is too unnatural; the others excellent in motive and expression.

CHARLES LANDSEER.—A girl surprised while reading a letter; animated and delicate.

BONNINGTON.—1. The Doge's Palace, and the Riva dei Schiavoni, with a procession of monks. Of uncommon power, truth, and transparency, with the exception of the somewhat heavy water; and of broad and masterly treatment.

2. Three individuals in the costume of Paul Veronese, upon a balcony. The painter has here adopted the manner of Paul Veronese with great success; the picture is harmonious and transparent.

SIR AUGUSTUS CALCOTT.—A town upon a river, in the morning mist. Delicately composed, though somewhat insipid in general tone.

E. W. COOKE.—View of a harbour. A rich picture of pleasing effect, though heavier in tone and more decorative in treatment than his works usually are.

LEE.—A large landscape, with a drove of cattle in the foreground; skilfully composed, but also duller and heavier in colouring and more decorative in treatment than is usual with him.

CRESWICK.—A canal with trees and a village on its shores, exhibiting great feeling for nature and transparency of colour, but the tone of the green is perhaps too uniformly grey.

PATRICK NASMYTH.—1. A landscape in the taste of Ruysdael, with peasant-houses; true in form and colour, and very careful.

2. A landscape, with an oak in the foreground, in an evening light; the warm tone is well carried out.

MODERN BELGIAN SCHOOL.

DYCKMANS of Antwerp.—The grandmother at her wheel, relating stories to her grandchildren. Of great truth in every portion, and of masterly execution. This picture possesses the chief qualities of this excellent genre painter in great perfection.

LEYS of Antwerp.—A knight visiting a forge. Like all the artist's works, this exhibits a striking effect and careful execution, but it is not quite free from that yellow sulphury tone in the masses of light which is usually his defect.

OMMEGANCK of Antwerp.—A reddish cow and sheep in a soft delicately-graduated light. Insipid in tones, however, as is frequently the case with this painter, and the treatment too smooth. Inscribed with the name.

VERBOEKHOVEN of Brussels.—A cow lying down, and some sheep. Notwithstanding the excellence of the animals, this little picture has a porcelain look, both in tone and execution, which is unsatisfactory.

MODERN DUTCH SCHOOL.

VAN SCHENDEL.—A greengrocer-woman with two customers by candlelight. A very successful specimen of this painter of peculiar night-effects, for not only is the warm light of the candles given with the greatest truth, but the cool moonshine is delicately introduced as a contrast.

SCHELFHOUT.—A shore-scene. True in colour and excellent in effect, but not so conscientious and thorough in treatment as is usual with this master, who, in my opinion, stands at the head of the modern Dutch school, and approaches nearest to the great Dutch painters of the seventeenth century.

J. C. SCHOTEL.—This excellent marine painter, who, like Cuyp, has chosen the town of Dort for his residence, may be fully appreciated in the three pictures by him here.

1. A quiet sea, with vessels and light sunny clouds, painted in luminous colouring, with the utmost truth, delicacy, and transparency.

2. An agitated sea, with a boat in the foreground, and a wave in sunshine.

3. A storm, with a violent surf, and two boats. This subject is

given with the greatest truth, while the delicacy and transparency of the water shows his complete mastery over all detail.

KOECKOEK.—1. The Rhine at Coblentz. The happy distribution of light, and the solid treatment, distinguish this from the more mechanical pictures of this artificial painter.

2. A winter landscape. In these subjects lies his strength, and there is great truth of detail here, though the effect of the whole is somewhat gaudy, and the treatment as if painted on china.

MODERN FRENCH SCHOOL.

PAUL DELAROCHE.—The portrait of the artist's late wife kissing her child. This lady was distinguished for beauty of form and purity of expression. A male figure representing St. Joseph converts this into a Holy Family. The head of the mother is painted with great tenderness, the forms of the child carefully modelled.

MEISSONIER.—A painter, in the costume of Louis XIV.'s time, is looking over a portfolio. Though so little interesting in subject, yet this justly celebrated painter, by the picturesqueness of the arrangement, the masterly manner in which the cool tones are carried out, the delicate drawing, and the careful yet free and spirited execution, has imparted a great charm to the picture.

ROBERT FLEURY.—An old man occupied in weighing gold. Very animated and true in motive, warm in colouring, and careful and yet broad in execution, but, excepting the figure, too dark.

LETTER XVII.

Mr. Holford's Gallery: Florentine school — Umbrian and Roman schools — Lombard and Venetian schools — Bolognese school — Neapolitan, Spanish, and French schools — German, Flemish, and Dutch schools — English school — Drawings by Old Masters — MSS. with Miniatures — French, Netherlandish, and Italian MSS. — Block-books — Other rare works. — Mr. Ford's collection: Spanish pictures — Drawings and unique etching by Murillo — Italian school — Flemish and Dutch schools — Objects of art. — Pictures belonging to the Hon. E. Phipps: Italian school — Flemish, Dutch, and German schools — French and English schools. — Lord Ward's collection: Florentine school — Fiesole's Last Judgment — Umbrian and Roman schools — Raphael's Crucifixion — Sienese school — Lombard and Early Paduan schools — Venetian school — Bolognese school — Neapolitan school — Netherlandish schools.

GALLERY OF R. S. HOLFORD, ESQ.

This gallery, which, judging from the youth of the proprietor, has been formed in a comparatively short period, is a satisfactory example of how much may be done where great wealth is combined with excellent powers of judgment. With a great catholicity of taste in works of art, Mr. Holford has succeeded in gathering together above one hundred pictures; including first-rate specimens of the different Italian schools, a series of chefs-d'œuvre of the Dutch and Flemish schools, and many excellent works of the Spanish, German, and English schools. In addition to this he possesses a considerable number of original drawings, chiefly of the Netherlandish schools, almost all of the very highest value. He has also a small but highly interesting collection of engravings of various periods and schools, including impressions of the rarest beauty, and generally of the best subjects by the master. Finally, he possesses a number of MSS. with miniatures, which were as attractive in my eyes as any other department of his works of art, and which are as valuable as any to be found in public museums. To these are appended several block-books, and a particularly interesting collection of early specimens of printing, especially of early Italian editions of the Greek and Roman classics bound in such rich and elegant

forms as one only meets with in libraries like Althorp or Chatsworth. In order suitably to lodge these various treasures, Mr. Holford is erecting a stately mansion in Park Lane, and it is to be hoped that many years will not elapse ere he is enabled to enjoy in comfort all those collections which are now distributed in various localities. Meanwhile, he affords admission with the greatest liberality to all lovers of art desirous of seeing his pictures, which are now in the house formerly occupied by the late Sir Thomas Lawrence in Russell Square. I had the advantage of inspecting not only the pictures, but the drawings and miniatures, in company of Mr. Holford himself. As regards the latter, he even permitted me to examine them at my leisure alone, a kindness which I mention as contrasting favourably with the habits of other owners of MSS. in England. I am thus enabled to give a full description of these various treasures, excepting the engravings, which I was not able to see.

This collection evidently proves how much more difficult it is to secure genuine and fine specimens of the Italian school, even where no money is spared and the highest prices are offered, than of the Netherlandish schools. For, although there are many remarkable and indubitable pictures gathered together here, yet there are many also which in the eyes of an experienced connoisseur do not do justice to their great names.

FLORENTINE SCHOOL.

LEONARDO DA VINCI.—Considering how rare it is to meet a genuine picture by this great master, we cannot do less than regard a small study on wood, in brown, of the head of that picture called la Vierge des Rochers as a very valuable acquisition. The features have that refined feeling which belongs to Leonardo da Vinci alone.

FRA BARTOLOMMEO.—An altarpiece. The Virgin enthroned with the Child, who is pointing to a saint, apparently St. Sebastian. Opposite is a monk. Two angels are holding up the canopy. But setting aside the faint and uncertain effect of this originally fine picture, induced by over-cleaning, I am inclined, from the glassy half-tones and the character of the Saint, to think that Mariotto Albertinelli, Fra Bartolommeo's friend and fellow-artist, must have had a considerable hand in this picture.

ANDREA DEL SARTO.—The Virgin and Child; she is lifting up the veil: in front are two saints and an angel. Neither in the uniformly insipid and grey tones of colour, nor in certain weaknesses of drawing, especially in the foot of one of the saints, do I recognise the Andrea "senza errore," so that I am decidedly of opinion that this specimen of an often-repeated subject is an old and valuable copy, perhaps by Jacopo da Empoli.

ANGELO BRONZINO.—The portraits of Cosmo I., Duke of Tuscany, and his wife Eleanor, daughter of Don Pedro of Toledo. Both belong, in truth of conception and in equality of completion, to the first works by this master.

UMBRIAN AND ROMAN SCHOOLS.

This is but feebly represented. A Virgin, with the Child standing on her lap, which is called a Perugino, is merely a pleasing picture of his school. For Perugino the heads are too devoid of interest; the drawing, especially of the upper eyelids of the Virgin, too uncertain; and the flesh tones too heavy.

GAROFALO.—The Virgin and Child crowned by two angels; below, four angels playing on musical instruments. A careful picture, with a glow of colour which proves the Ferrarese origin of the master, though it is not happy in the motive of the Child.

CLAUDE LORRAINE.—1 and 2. A landscape in morning light, and the companion one in evening light reflected on a dam; both very finely composed pictures of the master's later period; but owing to the damp situation of Corsham House, where they formed part of the Methuen collection, they have lost that transparency and delicacy of tone which was their chief charm.

GASPAR POUSSIN.—1. A wooded ground with a view of the Campagna. In a warm light, and of unusual transparency, power, and freshness.

2. A very poetical landscape, with a shepherd and flock of sheep, and two figures in the foreground. This has similar fine qualities.

3. The same observations apply to a third, also with two figures in the foreground.

4. A rich country with a high line of horizon and a small flock of goats is equally poetical.

I proceed to other pictures of the FERRARESE SCHOOL connected through Garofalo with the Roman school:—

MAZZOLINO DA FERRARA.—The Adoration of the Shepherds; a fine and rich composition, with those qualities of glow of colouring and solidity of execution so characteristic of him. The angels above are unfortunately somewhat injured.

Dosso Dossi.—The portrait of his patron Duke Alfonso of Ferrara in the becoming Spanish costume. His usual spirited conception, transparent colouring, and careful execution are here combined with a severer conception of form than is usual in his historical pictures.

LOMBARD SCHOOL.

GAUDENZIO FERRARI.—An altar-picture. The Virgin and three boy angels worshipping the Child; on the left St. Joseph, on the right the donor, a Cardinal, and two angels in the air. The well-balanced composition, the noble feeling in the heads, the tender and clear tone of the flesh, and the equally sustained and careful treatment, display this master most advantageously.

ANDREA SOLARIO.—The Virgin and Child. A picture full of the peculiar charm of the Lombard school. Formerly attributed to Leonardo da Vinci, and after that to Bernardino Luini. Both the style of conception and the modelling of the forms, as well as the strength of the unbroken colours, bear witness to Solario. If also the flesh-tones appear warmer than in his accredited pictures—the Virgin and Child, for instance, in the Louvre—this is owing in some measure to the yellow varnish which covers the picture.

VENETIAN SCHOOL.

GIOVANNI BELLINI.—Portrait of a young man. Inscribed "Opus Bellini Johannis Veneti," and the motto "Non aliter." Both in the naiveté of the conception and in the delicate mode of execution the influence of Antonello da Messina is perceptible. The colouring only is unlike Bellini.

GIORGIONE.—1. The daughter of Herodias with the head of the Baptist; a maid-servant near her. This picture is distinguished by greater depth and glow of colour from that, in my opinion erroneously imputed to Titian, in Lord Ashburton's collection, only that the heads are equally beautiful. The head of Herodias, however, has been cleaned into an appearance of hardness and coolness, which might be easily obviated by a slight and skilful glazing.

2. A man and a woman. The feeling of the heads, and the less severe conception of the forms, disincline me to ascribe this to Giorgione. It appears to me rather, both in style of broad though less accurate treatment, and in the transparency of the golden tones, a fine work of PORDENONE.

TITIAN.—1. A Riposo. The infant Jesus, standing in the Virgin's lap, turns towards St. John, who is bringing a lamb, while Joseph looks on. This picture, carefully painted in the clearest, fullest golden tone, nearly resembles in this respect the Madonna del Coniglio in the Louvre, where there is also a very good school copy of it. The picture has somewhat suffered from retouches. From the Orleans Gallery.

2. A portrait, supposed to be a Duke of Milan of the Sforza family. Although this picture agrees in truth and naïveté of conception with other portraits of this master, it differs from them in the clear and somewhat red local tones of the flesh. In his earlier period this, however, was for a time a characteristic quality of Titian, as may be seen in the accredited portraits of Francesco Maria della Rovere, Duke of Urbino, and his wife Eleonora Gonzaga, in the Gallery of the Uffizii at Florence, into which they passed with all the other pictures of the della Rovere family. This picture would be much benefited by a very careful cleaning.

SEBASTIAN DEL PIOMBO.—A male portrait. This is a picture of value, though in my opinion too heavy in tone, and with a finger incorrectly drawn.

PALMA VECCHIO.—The Virgin and Child worshipped by saints. From the character of heads, forms, and colouring, this appears to me to be an excellent picture by BONIFAZIO. Another picture, correctly ascribed to BONIFAZIO, approximates closely to his master Titian in depth and power of colouring. In the centre is the Virgin with the Child on her lap, caressing the little St. John; on the left St. Luke and a nun; on the right St. Peter and St. Catherine.

PAUL VERONESE.—I attribute to him a female portrait with a pointed cap, which has unfortunately suffered.

TINTORETTO.—1. The portrait of a Procurator of St. Mark. Well conceived and of masterly painting in his reddish tones.

2. Another male portrait of similar qualities. Both from the Foscari family.

CANALETTO.—The well-known view of the Doge's Palace, with the Piazzetta, &c., of unusually powerful effect and excellent body.

BOLOGNESE SCHOOL.

LODOVICO CARRACCI.—The Virgin borne to heaven by angels. A careful observer of the works of the Carracci will soon discover that their eclectic system of uniting all the best qualities of the greatest masters in one picture was only feasible up to a certain point, so that generally only one master, or at most two, are discernible in their pictures. Thus we find here a skilful, elegant, and finished imitation of Correggio, though, as in all intentional imitations, it is deficient in the real feeling of the master.

ANNIBALE CARRACCI.—1. St. John the Evangelist kneeling in ecstasy, and looking up towards an angel who appears to him in the air. A first-rate work of this master, combining with excellent drawing, rare power and freshness of colour, and very careful completion, a greater warmth of feeling than generally belongs to him.

2. Susanna and the Elders. The thorough knowledge and sterling execution displayed in the picture cannot make up for the feebleness and tastelessness of the composition.

GUIDO RENI.—1. St. James the Elder. Combined with the elevated feeling proper to this master, we here perceive that juicy execution and powerful effect which show the beneficial influence of Michael Angelo da Caravaggio.

2. The Virgin and Child with St. John. A very delicate miniature in oils, though somewhat gaudy in colours and dark in the shadows.

ALBANO.—A Riposo. A very good specimen of this pleasing master, pretty and rich in composition, attractive in the heads, transparent and warm in the colouring, and carried out con amore.

NEAPOLITAN SCHOOL.

This school is only represented by a landscape by Salvator Rosa, with high mountains and three figures in the foreground. An excellent picture, which differs, however, somewhat in manner from his general works.

As the Spanish and French schools will probably come next to the Italian when duly arranged, I take them in that order now.

SPANISH SCHOOL.

VELASQUEZ.—Portrait of an officer in armour with a marshal's staff: whole-length, the size of life. Vividly and nobly conceived, and of masterly modelling, in a red-brown tone, which is, however, somewhat heavy for him. Formerly in the collection of Sir Thomas Baring, Stratton.

MURILLO.—1. The Virgin praying. Conceived in a realistic style, but painted in the most transparent golden tones.

2. The head of the Virgin. The union of a noble and tender expression with the most refined and transparent colouring renders this picture extremely attractive.

3. A girl. The colouring vivid and clear, though somewhat feeble for him.

FRENCH SCHOOL.

GREUZE.—Two of those paintings of young girls which are so popular in England. The one with a dove is remarkable for naïveté of conception, for transparency and delicate though subdued tone, and for careful execution.

GERMAN SCHOOL.

HANS HOLBEIN.—Of the three portraits here attributed to him, only one, erroneously entitled Duke Frederick of Saxony, I am inclined to consider by his hand. This has not only all that delicate feeling for nature peculiar to him, but belongs to those specimens of his art in which the details are carried out with particular care. The other two portraits are also excellent pictures of his time and by painters of his school, though I am not able to suggest their names.

FLEMISH AND DUTCH SCHOOLS.

Following in the footsteps of Holbein in England, next comes that excellent Dutch painter, SIR ANTHONY MORE, by whom is the portrait of Sir Francis Walsingham, Elizabeth's ambassador at the French court; vividly conceived and delicately painted in a pale but clear tone; it belongs to the latter time of this master.

RUBENS.—1. A very careful sketch for his Descent from the Cross, in the cathedral at Antwerp, which has been lately so

admirably restored; most spirited in execution, and well preserved.

2. A sketch on paper for the Assumption of the Virgin; equally beautiful.

VANDYCK.—1. The portrait of the Marchesa Balbi, in a rich dress of dark material. This is a fine specimen of the noble conception and golden tone which the painter acquired by the study of the great Venetian masters, and which he practised during his residence at Genoa. As a contrast to this appears the portrait of Scaglia, one of the Spanish ambassadors to the Congress of Westphalia; formerly at Stratton—a chef-d'œuvre in those delicate silver tones which Vandyck acquired in his later time. The intelligent and delicate features are rendered with the most tender feeling for nature; the keeping is excellent, the execution of unusual elegance. On canvas, 6 ft. 5 in. high, 3 ft. 11 in. wide.

3 and 4 are clever sketches of his earlier period, when he was strongly influenced by Rubens. The one is the sketch for the picture of St. Martin dividing his cloak, at Saveltham, near Brussels; the other the beheading of a saint.

REMBRANDT.—Three portraits. 1. A man with his hand on his breast, which, in point of light and natural colouring and delicacy of feeling, has quite the charm of his early pictures—for instance, the shipbuilder and his wife at Buckingham Palace.

2. An old woman in an arm-chair is very attractive in feeling and of excellent body, in a subdued, almost insipid tone.

3. A male portrait, taken quite in front, with a gold chain, is of extraordinary power and depth of tone, though less pleasing in feeling.

FRANS VAN MIERIS.—A pedestrian with a flask; the background a landscape. This picture, which came from the choice collection of Demoiselle Hoffmann at Haarlem, is of that soft golden tone, and of that delicate feeling, which distinguish his best pictures.

ADRIAN VAN OSTADE.—1. A man and his wife seated at a table, next them a servant and two children, the girl playing with a dog. Remarkable for its sunny light, and as harmonious as it is transparent and powerful in colour. Inscribed with the name and 1661.

2. Five men and a woman seated at a table. The treatment

of this picture is more animated than is usual with this master, also carefully executed, and in the most glowing and transparent tones.

ISAAC VAN OSTADE.—Travellers halting at the door of an ale-house; two of them on horseback are particularly remarkable. Most of them are listening to the music of a bagpipe-player. I know of no picture by this master in which he has so nearly approached his brother in the reddish golden tone of the flesh and in the character of the figures. He fails, however, in transparency, and his faces are harder in the features; nevertheless, this is one of Isaac Ostade's most distinguished works. Formerly in Corsham House; 2 ft. 8 in. high, 14 ft. wide.

TENIERS.—1. A peasant fête in a village; a small but delicate and clear picture, purchased by Mr. Holford of Mr. Farrer during my visit in 1850.

2. Peasants dancing; inscribed with the name, somewhat grey in tone, but otherwise most vivid and careful.

3. Three peasants talking before a house, four others under a projecting roof. A pretty picture, inscribed with the monogram.

4. Peasants playing at ninepins; carefully executed in his brown flesh-tones, but otherwise somewhat spotty in colour; a companion to the former.

5. The Triumph of Galatea. In the taste of Rothenhammer. A pretty specimen of the painter's power of imitating other masters.

PAUL POTTER.—Mr. Holford has succeeded in obtaining a picture even of this rare master—an ass and two goats butting at each other. Inscribed "P. P. 1647." Like most of Paul Potter's earlier works this is insipid, but of very thorough execution.

ADRIAN VAN DE VELDE.—A very rich landscape with hills in the background; in the foreground a flock of various animals. From Demoiselle Hoffmann's collection, and one of the most graceful and careful pictures of the later time of the master. This fine work has from over-cleaning acquired a rather motley appearance.

BERGHEM.—A beautiful landscape, with an horizon of blue mountains and a shepherd blowing a pipe, with a flock of sheep. In precise and clever execution and fresh and transparent colouring, this picture is of the finest quality. Inscribed "Berchem."

CAREL DUJARDIN.—Two horsemen halting, one dismounting from his grey horse; of unusual power and freshness of colour, and great transparency of chiaroscuro. Inscribed "Dujardin, 1655."

PHILIP WOUVERMANS.—This master is more richly represented in this collection than any other. Of his second period are here,—

1. Men and women on horseback, at full pace, trying to snatch a fish suspended by a hook. A very rich composition of highly delicate execution and very animated motives; inscribed with the monogram of the master; one of his best works.

2. Horses being laden in the neighbourhood of a sea-coast; of uncommon clearness of tone and elegance of treatment, and inscribed with the monogram.

3. A halt before tents, some persons at play. Also delicate, but somewhat dark in tone.

4. A cart with a grey horse. In the foreground a woman nursing her child; inscribed with the monogram. This picture, which is of the finest quality, was executed towards the end of this period.

5. Of his third manner is a tower on the sea-shore; a little picture executed in silvery tones with the greatest tenderness.

ALBERT CUYP.—A view of Dort, with ships in the Scheldt. This master outdoes himself here in the delicate harmony of gradations and the enchanting transparency of tones with which he expresses the sunny stilness of the scene. This chef-d'œuvre was formerly divided into two parts, each forming a picture; these have been now most successfully united by Mr. Brown.

JACOB RUYSDAEL.—In the foreground a castle, a mill, and a village. In the background, in a sunny plain, the city of Haarlem with its stately church. Of the pictures of this kind by Ruysdael, this is one of the most admirable. Though so simple in subject, the impression is most poetic, and, though of the highest finish, the keeping excellent.

HOBBEMA.—A wood with a road leading through it, on which a man and a woman are walking, a rising ground surrounded with trees, and a piece of water, with a man angling; these are the chief ingredients of a scene in Holland, copied by this painter from nature with marvellous truth. Seldom has the power of art in expressing the effect of the low afternoon sun in the light

clouds in the sky, on tree, bush, and meadow, been exhibited with such astonishing power, transparency, and freshness as in this picture, which was till lately in the possession of a family in Ireland, and was purchased by Mr. Holford of Mr. Brown for 3000*l.* It is inscribed with full-length name and 1663, and is 3 ft. high by 4 ft. 2 in. wide. I agree with Mr. Smith, in his well-known catalogue, that this picture was probably the companion of one in the possession of Lord Hatherton, which quite agrees with it in inscription and size.

JAN BOTH.—The Apostle Philip baptizing the Eunuch in a stream which flows between richly wooded rocks. A work very rich in detail, and carefully executed in the most transparent golden tones of evening light. 4 ft. 7 in. high by 6 ft. 4 in. wide. Formerly in Corsham House.

WILLIAM VAN DE VELDE.—A quiet sea with several ships and two boats in the foreground; highly finished in a light greyish tone.

LUDOLPH BACKHUYSEN.—1. A slightly agitated sea, with a large ship in the background, boats in the foreground. The clear and sunny lighting of the admirably painted water renders this one of his best pictures. Inscribed with name and 1663.

2. A slightly agitated sea, with a large ship in the centre. Also of the best time of the master; clear in tone and delicate in keeping.

JAN VAN HUYSUM.—1. Fruit and flowers on a light ground in sunny lighting.

2. A vase with flowers, also on a light ground; of marvellously bright and clear tone. Both from the collection of Demoiselle Hoffmann; admirably preserved and inscribed with the name.

ENGLISH SCHOOL.

SIR DAVID WILKIE.—Columbus showing the map of his discoveries to the Prior of S. Maria de Rabida. This picture, in which the figures are of an unusually large scale, is the chief specimen of the influence of Velasquez and Murillo on this great painter. In truth, with the masses of deep chiaroscuro, the warm, full tones, and the broad treatment, it gives the impression of an old picture. The heads, however, are wanting in that truth and character which belong to his early works.

Of the original drawings by old masters in this collection I can only give such few notices as my memory enabled me to commit to paper, as the limited time permitted of no detailed description.

The very beautiful drawing attributed to ANDREA MANTEGNA, of a large chalice, engraved by Hollar, and later by different hands. Although the touch of the pen agrees with the style of that master, yet the Gothic shape of the chalice, as well as the taste of some of the single figures and decorations, differ so much from his one-sided tendency to classic forms, that I am not prepared to acknowledge it to be by his hand.

RUBENS.—A female portrait, animatedly and cleverly conceived, and grandly sketched.

REMBRANDT.—1. Purchased from Mr. Samuel Woodburn. The subject has escaped me, but I remember thinking it one of the finest drawings among the many by the master that I had seen.

2. A landscape, also very admirable.

ADRIAN VAN OSTADE.—1. A large drawing, and differing from the usual somewhat tinty specimens of this master, by a more refined harmony.

2. A smaller drawing, but very excellent.

LINGELBACH, inscribed with his name, and showing how nearly this painter occasionally approached to the highest masters in this line.

PAUL POTTER.—1. A chalk drawing of tolerable size: a proof how well this great master understood, even with such simple materials, to convey the most admired qualities of his pictures, namely, his truth, and even his sunny effects of light.

2. I am inclined to attribute to Paul Potter an incomparable drawing in sepia of a drove of oxen, here imputed to Adrian Van de Velde. Not only do the forms of the animals agree with him, but the whole composition, with but slight alterations, appears in a picture by him in the Dresden Gallery.

ADRIAN VAN DE VELDE.—1. A drawing for the picture by him described in this collection, in which a few happy alterations in composition are introduced.

2. Another first-rate drawing.

BERGHEM.—Several drawings containing his best qualities of composition and treatment.

PHILIP WOUVERMANS.—A spirited and masterly drawing, the

more interesting from the rarity with which drawings by this master occur.

VAN EVERDINGEN.—A scene in Norway, of masterly execution, and breathing all that grand poetical feeling peculiar to the best pictures by the master.

JAN BOTH.—Several historical compositions, and also some poetical landscapes, are impressed with all the noble and aspiring character of this master.

CLAUDE LORRAINE.—Several of his more finished drawings, which, besides the beauty of the composition, approach the effect of his pictures.

Of the MSS. with miniatures in Mr. Holford's possession I shall confine myself merely to the notice of sixteen which appeared to me of peculiar value, and even with these I shall limit my observations, since the number of those connoisseurs who would be either interested or instructed by my description is too few to justify my expatiating at any length. The leisure also of a proprietor does not permit of his always presiding in person at the examination of these treasures, and the manner in which these too-easily injured objects of art are treated, even by persons otherwise of the best education, precludes their being left *à discrétion* in their hands, though Mr. Holford was kind enough, as I have said before, to make an exception in my favour.

I follow the same arrangement adopted with the MSS. of the British Museum, and commence therefore with the FRENCH MINIATURES.

An Evangeliarium, quarto, nearly approaching the size of a folio, in one volume, written throughout in a large golden minuscule letter. This is a first-rate specimen, of about the middle of the ninth century, belonging, in my opinion, to that school in Champagne in which the types of ancient art were surprisingly adhered to. The letter of St. Jerome to Pope Damasus, which is in still smaller text, is followed by six leaves containing the Canons. These correspond with the antique form, both in the terminations above, which are not arches, but low pediments, and also in the acroteria, which terminate in lilies above, but in the corners take all kinds of forms—dragons snapping at birds on trees, tritons, men, &c.—agreeing with the remarkable Espernay Evangeliarium

at Paris, given in Count Bastard's well-known work. The stems of the pillars are represented by good imitations of precious marbles, porphyry, serpentine, rosso antico, &c., and are gracefully entwined with tendrils of plants, or with plants starting from fissures in the pillar. The capitals are of the Corinthian order, and some also of the Ionic occur, which were much more uncommon at this period. St. Matthew, youthfully conceived, is represented holding his gospel, and looking upwards, full of inspiration, at the angel, who looks down from one of the draperies in the antique manner. His tunic is much broken with white, in the style of the Pompeian paintings; his toga of dark crimson; the ground blueish. St. Mark, a noble head seen in profile, leans his arms with folded hands on his knees, while he looks at his gospel. The background consists of a building with battlements. St. Luke, with short beard, and noble in head, form, and position, has, both in the style of the drapery and in the broken colours of his robe, an antique appearance; at his feet is a *scrinium* with rolls of paper. St. John, with a long white beard, is holding a scroll with both hands, while he looks with animated action upwards. Behind him is a building of a temple-like character. The flesh-tones are throughout warm, as in the male figures at Pompeii, and the execution is of the same broad, though careful, character as in those paintings. All the colours incline to dark. In no Occidental MS. of this period have I hitherto found any representation of the Evangelists, which, in style, freedom of art, and expression, can compare with these. The four pages facing the Evangelists (excepting St. Luke) are decorated with crimson and gold initials, with delicate flourishes and very delicate ornaments of an antique cast. The writing is of an almost pure Roman character.

The Psalter and Offices. A very thick octavo volume, in one column, in a beautiful full minuscule letter; judging from text and miniatures, dating from about 1300, while the saints in the calendar, and an occasional French superscription, show the pictures to have been executed in France. In type and execution may be observed the style which prevailed in the beginning of the 14th century, while the colours are those of the 13th century. The invention of many of the numerous pictures is peculiar, the drawing good for the period, the execution careful. The grounds are partly golden, partly panelled. At the beginning are six pictures,

each on a page, with nothing painted on the other side. The first represents a family, who are pointing to St. Anthony of Padua preaching to the birds, on the second leaf. The third represents a bishop in his grave, with three other bishops looking at him. The fourth, the Magdalen with Christ in the garden. The fifth, Christ delivering the Patriarchs from the jaws of Hell, which is represented with very long teeth. The sixth, finally, shows the patroness of the book, a princely lady in a golden mantle adorned with red armorial lions, kneeling before an altar, on which are the Madonna and Child. This armorial lion, and another coat of arms, occur also at the corners of the earlier pictures. Further on are more armorial bearings, one of lilies.

The Calendar, which occupies six sheets, has pretty border decorations. The occupations of the month, and the signs of the zodiac, are small and simple. Of the other pictures, containing on the front side the usual subjects from the Old and New Testaments, on the back, initials with saints or legends, I only mention the most remarkable. P. 13 a. The First Person of the Trinity enthroned. A stately figure in the act of benediction, and holding the globe; the folds of the drapery carefully modelled, and conformable to style. On the opposite page is the initial B, with David playing the organ and singing before Goliah; also, above and below, pretty drolleries. P. 81 a. The Creation of Eve. Here the good drawing of the nude is remarkable. P. 227 a. The Nativity. A Jewish maidservant is preparing the bed of the Virgin. P. 269 a. A fight between a knight and a Saracen; very animated, and remarkable as being suggested by the Crusades. P. 270 b. St. Christopher; of excellent motive. P. 296 b. The large countenance of Christ is remarkable, both as being conceived at that time in the mosaic type, and for the careful finish. Pp. 303 b and 307 b. The Crucifixion. A strong Byzantine influence is apparent here; and also in a later picture, where the cross is represented with numerous branches and leaves, as symbolical of the tree of life. Above is the pelican; below on one side is the Virgin pierced with the sword, with St. John supporting her, and Moses; on the other side the centurion, Caiaphas and Balaam, as appear from the accompanying names. In the Entombment occurs a motive which is new to me, viz. Joseph of Arimathea pouring oil on the body. Also the representation of

Vespers for the Dead (vigilia mortuorum) is new. It contains a tree with red fruits, on which is a little figure, in a grey coat, plucking one. At the foot of the tree on the right is a unicorn, and a white strange animal; on the left the jaws of Hell, and a black animal, probably a rat. The tree is doubtless also intended for the tree of life; the figures refer to salvation and condemnation. Three white angels, thrusting the demons into the jaws of Hell, occur towards the end; opposite to them the Coronation of the Virgin, and, finally, Christ as Judge of the World, in the initial D, are of later origin, about 1360-80, being added in the soft and picturesque manner of that period.

A Picture-Bible and the Lives of the Saints; a tolerably thick volume, in moderate-sized minuscule letters, chiefly in Latin, but also in French; small folio. The first seven leaves contain pictures above and text below; after that the pictures are divided lengthwise, with two or three in the one half, and the text in the other. Both pictures and text indicate the first half of the 14th century, and a French origin. The numerous designs contain some interesting inventions, and are the work of a bold and sketchy but intelligent hand. The figures, which are very long, have those violent contortions which are peculiar to Gothic sculpture, and the drapery is cast in the same taste. The colours have a heavy and dull appearance. The external and internal outlines of the forms, as is usual at this period, are drawn with the pen. The grounds throughout, panel upon azure, vermilion, crimson, brown, and black. I can only particularise a few of the subjects. P. 1 b. The First Person of the Trinity enthroned, occupying the whole page, represented in the mosaic type of Christ, only with a fuller beard, in azure robe and crimson mantle, pointing with the right hand to a book in the left. On the following page are two globes, probably Heaven and Earth, with a representation hitherto new to me in a picture-bible, viz. Lucifer enthroned, addressing other angels, and persuading them to revolt. The following page represents their fall, the good angels overcoming them. On the next is a golden globe and an azure globe and the creation, represented with tolerable circumstantiality. In the Temptation of Eve the malignity of the serpent is well given. In the combats, which occur later in the book, the chivalry of the period is very evident. Towards the end are pictures of the martyrdoms of saints.

A Prayer-book in duodecimo, in a small, elegant minuscule letter. This is a very delicate specimen of French miniature-painting, and seems to have been completed about 1470-80. The somewhat simple border-decorations are in the taste which prevailed in the first half of the 15th century. The majority of the pictures display that school of which the Hours of Anne of Bretagne may be considered as the culminating point. Others show the incomparably better school of Jean Fouquet. The four Evangelists may be taken as examples of the first. At the beginning is the standing figure of St. John at Patmos, on a ground conceived as a landscape, with the landscape and the water naturally treated, and very delicately executed. Below are two plump angels, of good action and very tender colour, holding a scroll. The other three Evangelists are represented in rooms of the taste of the period. Next to St. Luke is his picture of the Virgin. By the second and better hand are the disciples mourning over the body of Christ; a rich composition, with much expression in the single figures, and with those brownish flesh-tones, and that juicy and warm crimson in the draperies, which are characteristic of Jean Fouquet. Further is the Annunciation, in a room in the taste of the Renaissance, with bronze Corinthian pillars, the Visitation of the Virgin, and the Virgin worshipped by Angels. Again, by the first hand, are the Nativity, a night-scene, in which the approaching shepherds are particularly good; the Adoration of the Kings; the Flight into Egypt; the Assumption of the Virgin, and her Coronation. Omitting other pictures, I will only observe that the last represents the well-known subjects of the three horsemen fleeing before the three skeletons. Various mottoes, which often occur, such as "Sil avient," "Chaste vie Love," &c., held by angels, refer, doubtless, as well as two large C's interlaced on the original cover, to the patroness of the little book.

The Office of the Virgin; a small folio, in a moderately large Gothic minuscule letter. This work, as respects artistic ornamentation, is by the same artists who decorated the Hours of Anne of Bretagne,* and may well be placed beside it in point of art, though not in abundance of pictures. As, however, the forms of the Renaissance are alone employed in the architectural accessories, a somewhat later date must be assigned to it. The title-page, two

* See Kunstwerke und Künstler in Paris, p. 337.

angels and two satyrs holding the very carefully-executed arms of a cardinal, displays a developed state of art in the motives and forms of the figures, which proves it to have been added rather later by some capital artist. On the next page is a phœnix, black, heightened with silver, with the words "ut vivat." On the other side of the page the Annunciation, with an architectural framework in the Renaissance taste. The border of the opposite page consists of single lilies and roses in reference to the Virgin, with butterflies and a cricket, executed on the tenderest gold ground, laid on with the brush. Every page fronting a picture is thus decorated in the most masterly manner. Besides this also every page of text has on the outside of the border—the height of the column—a perfect plant with its name written underneath in French in gold letters. The pictures themselves have the same beauties and defects as in the Hours of Anne of Bretagne; they have the utmost brilliancy of colour, with a very rich but delicate application of gold laid on with the brush, and are executed with the utmost care; at the same time they are somewhat artificial in expression, of a certain monotony of countenance, and frequently defective in drawing. The smile of Elizabeth, for instance, in the Visitation, has something studied, but the trefoil on the border of the opposite page is perfect. At the Crucifixion, in which the arms of Christ are too thin, only seven persons are present. The darkness coming on is expressed by stars upon the dark blue sky. The plums on the opposite page are again quite incomparable. The representation of the Descent of the Holy Ghost is poor; the thistles, however, opposite to the Nativity, belong to the best things in the book. The Angels appearing to the Shepherds, like all the French miniatures of this time, is regularly treated as a night-scene. The light of the angels is expressed by a heightening of gold, and stars are in the sky. The pictures, opposite two admirable borders of cherries and pears, are unfortunately cut out. One of the most successful pictures in the book is the Virgin in Glory. At the end occur again the arms of the cardinal, executed by the same hand. The volume is in perfect preservation.

"Institution de l'ordre de St. Michel en 1476." This is the title of the rules of this order, written in very beautiful, but still somewhat Gothic, minuscule letters. The order was founded by Louis XI., but the two pictures in this volume were probably

inserted in the time of Henry II., about 1550. They bear throughout the character of the later French Renaissance, and agree in every respect with the Prayer-book of Henry II. in the Bibliothèque Nationale at Paris.* The title-page shows the fight of the Archangel Michael and the Dragon. The archangel is too long, and the action of hewing at the dragon lame; but eight small angels are very elegant, and the landscape below tender. The architectural border decoration behung with fruit is of uncommon beauty. The other picture, surrounded with a similar border decoration, represents Louis XI. on a throne, as founder of the order, surrounded with the grandees of his kingdom. There is no attempt, however, either at portraiture or at the costume proper to the time; but the monarch and all around him are given in the richest dresses of the time of Henry II. The proportions are very slender; the architecture, in the style of the later Renaissance, is highly delicate in treatment; and altogether the execution is of a perfection that may be safely compared with the works of Giulio Clovio.

NETHERLANDISH MANUSCRIPTS.

Of the Netherlandish MSS. may be mentioned a Psalter in a thick octavo volume, with a rather stout minuscule letter, with a very broad border. Judging from pictures and text, the date is about 1270-80. A remarkable feature in the otherwise simply treated calendar is that the names of the saints are written on silver grounds, which, with the exception of the first page, are in excellent preservation. The name of St. Lambert, patron of Liege, points to the Walloon part of Belgium. In the regular pictures two contemporary and one later hand may be distinguished. The numerous and gorgeous initials, the clever drolleries, and the ornaments and subjects which fill up the spaces of the incompleted pages, are the work of a fourth hand. Some of the pictures are of most original invention; the execution is of extraordinary precision. Finally, two leaves of the Easter tables in French are attached to the calendar. On the next eight leaves—four pictures on each page—are the chief incidents from the Creation to the Coronation of the Virgin. On the page following is the stem of Jesse. On the back of it, by some skilful Italian

* For description see Kunstwerke und Künstler in Paris, p. 397.

miniature-painter, of about 1370-80, is the Madonna and Child, enthroned in an almond-shaped glory. In the angles of the Gothic framework is the Annunciation, and below, kneeling in adoration on the right, a personage with his little son; on the left a crowned princess with three daughters, two of whom are also crowned; the lady and the male personage are of individual and pleasing features, and all are magnificently attired. These are obviously the family to whom the book belonged, and who may have engaged an Italian to execute this picture. On the opposite page is the notice of the eight subjects from the book of Daniel which ensue on the next eight pages. Close by, in a large C, heading the Psalms, is above, what is very unusual, Saul betrothing his daughter Michal to David by joining their hands, and below, David driving the evil spirit from Saul with his music—the evil spirit being seen in the form of a little black demon escaping from his mouth. The volume is rich in drolleries, with a profusion of dragons. I may mention also a Wheel of Fortune, and an encounter of two knights, which occur in this part of the book. This is succeeded by four more events from the history of David, and two others introduced in a large D. In the pictures hitherto mentioned, by the first hand, the colours are of uncommon beauty and depth; the grounds alternately gold and panel. From the page where only two pictures on a page occur—representing especially the warlike deeds of David—commences another hand, of far lighter general effect, the grounds being entirely gold. In the architectural accessories of each, Romanesque forms are more used than Gothic. The last picture, in a D, the Virgin and Child enthroned, with the same crowned female kneeling, whom the Child is blessing, is again by the same Italian hand, and is very attractive. The whole volume is one of the richest and most beautiful relics of Netherlandish miniature-painting of the time that I know.

A Prayer-book, in octavo; according to text and pictures, about 1400-20. The ill-drawn figure of St. Lambert in the calendar, which displays no taste except in the rich borders adorned with golden knobs, again indicates the Walloon part of Belgium. At all events the miniatures in this work are among the most delicate that we possess of Netherlandish paintings of this kind, and form an interesting transition from the ideal style which prevailed from 1350 to 1400, to the realistic, which may be traced here and there

in Belgium as early as 1370. Before every division occurs a large picture, which, terminating in a half-circle, is decorated with the richest borders, quite in the taste of the celebrated Bedford Missal in the Bibliothèque Nationale at Paris.* Three different hands may decidedly be distinguished here, to which I shall only call attention in the earlier pictures; in the later, every one will recognise them. The first picture, Christ's entry into Jerusalem, shows a realistic tendency in the heads and draperies. The flesh-tones are pale; the execution very careful. The painter of the second picture, which represents the Evangelists in four compartments, belongs quite to the ideal tendency, and presents it to us in the most delicate form of development. The motives are speaking, the heads noble and of truly inspired expression, the drawing good, the soft folds of the draperies very conformable to style, the colours tender and warm, the execution masterly. Two of the grounds are black, two crimson, with golden designs of the most delicate kind. In the corners of the borders are the four attributes of the Evangelists. Christ bearing the Cross; an excellent picture by the second hand. On one of the pointed trees, such as occur in the landscape backgrounds of this period in French and Netherlandish miniatures, is seen Judas hanging. On the border, by the first hand, are five angels, with the instruments of the Passion. In the next picture the Virgin and Child on a throne in Gothic taste; this is by a third hand, uniting a beautiful warm colouring with less delicacy of drawing. In the border, five angels playing on musical instruments. The other pictures are St. Christopher, by the same third hand; St. Catherine, half undraped, anointed by angels; the nude, considering the period, well drawn. On the border, the martyrdom of that saint. Here the long slit eyes show the influence of the school of Giotto. In the Annunciation and the Visitation those motives already occur which a short time after were so beautifully developed by Roger van der Weyden the elder. The Nativity, a very beautiful design by the second hand. Here the motive of the four golden angels with long wings, carrying and surrounding the Child, is new to me. The Adoration of the Shepherds; the Presentation in the Temple. Here the Virgin is remarkably beautiful. The windows are painted in silver. The Flight into Egypt; the landscape very

* For description see Kunstwerke und Künstler in Paris, p. 350.

pretty, and well carried out for the period. The Coronation of the Virgin. The Scourging of Christ. The principal design, which occupies a whole page, represents in one space the Virgin enthroned in glory; the First Person of the Trinity above her; St. John the Baptist and St. John the Evangelist. Also many male and female saints. In the border are eighteen angels playing on musical instruments; this is in every respect one of the most beautiful miniatures of this time. Then follow the Descent from the Cross, the Descent of the Holy Ghost, and, in conclusion, the Office for the Dead.

A Prayer-book, octavo, 188 leaves, of the finest parchment, in one column, with broad border, with a Gothic minuscule letter. This is one of the richest and most delicate MSS. I am acquainted with, produced by the Netherlandish school at the period of its highest development, viz. in the sixteenth century. Judging from pictures and ornamentation, it could hardly have been executed before 1530. As, however, the specimens of this time are more numerous, and, owing to the existence of larger and more multiplied works of art, not so historically important as the miniatures of former periods, I shall confine myself on this occasion to the notice of the most important. At the beginning is the very animated portrait of the patron of the book, an elderly man in a gorgeous costume of the time of Henry VIII. The arms in the following page, which are beautifully painted, would suffice to identify the individual. The Easter tables follow next: on the first page of them is the figure of a man of great individuality of feature, with an open book, pointing upwards. On the second page is the representation of an astronomer engaged in calculating the Easter tables. The artistic decoration of the calendar is one of the most beautiful, and more especially one of the richest, that I know. The borders are ornamented with an imitation of bronze tracery of the latest Gothic form, and each of the twelve leaves contains the sign of the Zodiac, and two exquisite pictures of the occupations of the month. I will only mention the month of May. A lady and a cavalier, adorned with May flowers, are riding together above; below is a party on the water, adorned in the same way. The fresh cheerful spring feeling is here admirably expressed. Next comes the patron again, in the same dress as above, kneeling before an altar, on which the Trinity

is represented in glory, the First Person under the form of the Pope. The borders are very beautiful, one especially, in white and grey, in imitation of silver. The picture of St. John at Patmos, heading his Gospel, is remarkable for the introduction of a little red demon, who is aiming with a pair of tongs at the ink-bottle which the eagle holds in its claws. The border of single flowers is of the highest merit. The Annunciation, which occupies a whole page, is noble in feeling, and executed in the most beautiful colours in a masterly manner. The painter reminds us, in form, feeling, and in the somewhat cool flesh-tones, of Jean Mostaert, the last Church-painter of the Van Eyck school. The Visitation, and other pictures, are the work of a less skilful hand. The Raising of Lazarus, a delicate picture, is remarkable for the border, which contains four skulls, and, below, two skeletons killing two knights. Of the small pictures, further in the book, which all relate to the accompanying prayers, may be mentioned p. 160 a, the Virgin and Child; p. 166 b, the Almighty as an old man, with the Papal crown; p. 167 a, Christ, in the style of Quentin Matsys; p. 171 a, the Apostle Paul; and last in the book, St. Apollonia. These are all by the first hand, and are very remarkable.

A rich and well-preserved specimen of the old English art of the twelfth century is also in Mr. Holford's collection. It represents the life, martyrdom, and miracles of St. Edmund, King of England, by Bishop Nunberg, small folio, 198 leaves, in one column, written in a full minuscule letter. From p. 11 to 42 the story is told in pictures, each of which occupies a whole page. The compositions are clumsy, though some actions are true and speaking, but very violent. The nude is very poor, with merely childish indications of the chief forms, the proportions very long, the limbs meagre; most of the heads are in profile, generally with straight nose, and mouth somewhat drawn down. The few heads given in front are very full in form. On a few occasions some signs of individuality occur, as, for instance, in the head of a very tall man with a sword. The folds of the drapery are generally very inartistic, narrow, and parallel in the Roman style, frequently, however, entirely superseded by pattern. Figures of horses are very slender, and their riders sit them well; the solid body-colours are very lively, generally light, and of a glutinous consistence;

gold is only sparingly used as a framework to the borders, in edges, crowns, and mouldings, and without being raised. The greenish yellowish flesh-tones have only slight indications of shadows; on the other hand, the shadows in the draperies are given in darker local tones; the lights are delicately heightened with white. Architectural accessories are partly of a late antique character (as in the miniatures of the tenth and eleventh centuries), partly Romanesque. Trees are represented in the conventional style, by light and elegant arabesques; the grounds are blue, green, and crimson. I will now notice a few pictures separately. The first represents something like a very primitive map of a country. In the centre of the sea, which is of a beautiful blue colour, with waves indicated in lighter and darker tones, lies England, itself represented as an orange-coloured circle, with a castle and two trees. On the sea are six ships with armed men, whose shields and helmets are formed like those in the tapestry at Bayeux; the ground is green. The murderers of King Edmund, p. 22 to 25, have hideous countenances; p. 25 representing the king entirely stuck over with arrows; some stately buildings are introduced. In p. 34 the delicate harmony of the broken colours assimilates much with the miniatures executed for Henry II. in the MSS. at Munich and Bamberg. The last picture, which represents the king as a canonised martyr, is the most dignified of all. He is seated upon a golden throne of very elegant form; his robes are heightened with gold. Two angels are placing a crown with French lilies upon his head, another extends the sceptre to him, another the palm-branch. Above, in the angles, are two monks looking down, of good and animated action; below are four kissing his feet. This MS. also contains a large number of initials, with very beautiful broad and light-coloured flourishes, the centre heightened with gold, the ground azure with white spots. The completion of this work may be assigned to about 1150.

ITALIAN MANUSCRIPTS.

The Vulgate, a very thick volume, small folio, in two narrow columns, in a small minuscule letter, on very fine parchment, and written with the greatest precision. At the beginning, and preceding his prologue, is St. Jerome, represented as a monk between two trees of conventional form. The graceful border, with the

usual golden knobs, is chiefly executed with the pen; within it are two angels of little significance; below are the arms of Cardinal Albergati, for whom, according to a notice at the end, this book was executed, in the year 1423, and presented by him to the Certosa at Florence. As frontispiece to the first book of Moses are seven little pictures in two rows, with representations of the days of the Creation. This is a delicate and careful work by some skilful artist: the folds of the crimson and azure draperies are of very good style, and the landscape, considering the period and country, very advanced. The I at the beginning, "In principio," &c., is symbolically represented by the form of the Almighty. The decoration of the border is similar to that above described. The other miniatures in the work are chiefly by the same hand, and consist of small pictures in the initials, and of similar borders. This fine specimen is in the best state of preservation.

Of the Six Triumphs of Petrarch, a favourite subject with the Italian miniature-painters, Mr. Holford possesses the most beautiful and artistic specimen that I have yet seen. The MS. is a large octavo on fine parchment, in pure Roman characters, and very beautifully written. Judging from the character of the pictures and ornaments, the execution of this work, which was decidedly painted in Lombardy, may be assigned to 1480-90. The inventions are so clever, the motives so graceful, the drawings so admirable, the luminous and broken colours, in which the parchment is used as a ground, so harmonious, the hatched mode of execution so light and elegant, that the work can only proceed from one of the first miniature-painters of the time. Heading each Triumph, and occupying a whole side, is represented the Triumph in the centre, with subjects referring to it above and below, surrounded by an architectural framework in the finest taste of the Renaissance, and executed with the utmost precision. Appropriate subjects also occur on the page opposite, where the text begins with a beautiful initial; the borders are also frequently very beautiful. The Triumph of Love, represented by a very elegant Cupid, upon a chariot drawn by four grey horses. Above in a circle are Ganymede and the eagle; below, Leda and the swan. One of the successful versions of this often-treated subject. On the opposite page are arabesques in the choicest taste, recall-

ing Andrea Mantegna, upon a light green ground; the lights delicate and heightened with gold. Below are two boys, rather too plump in form, holding a white empty armorial shield. In the N beginning the text is the half-length figure of Petrarch crowned; in his hands two laurel-branches, which form the side-lines of the N. The Triumph of Chastity: a virgin receiving the arrows of Love upon a shield, also four other maidens. Above, a virgin burning herself; below, Judith with the head of Holofernes. On the opposite page below is a virgin reposing with the unicorn, the symbol of chastity; at her side two golden sphinxes, on crimson grounds of the greatest elegance. In the initial—a Q—in a delicately coloured landscape, is the figure of Love bound. The Triumph of Death: a skeleton with a scythe, seated on a large black vehicle, drawn by two buffaloes, with bodies of men under the wheels; the sky is gloomy, in accordance with the scene. Below, the triumph of Death over Chastity: a slender dying maiden surrounded by seven others; the very tasteful arabesque is executed in a masterly manner on crimson grounds at the sides, and on blue grounds above. In the initial—a Q—a child with a Death's head. The Triumph of Fame: upon a carriage drawn by two elephants, very true to nature, is a knight in the armour of the period, looking up as if inspired with conquest. On the side of the car next the spectators are several horsemen. A beautiful city lies in the smiling landscape. Above, in a circle, is a horseman of proud aspect; below, Pallas enthroned with a Victory on her hand. On the opposite page above, in the form of a cameo, a conqueror; below, Apollo and Marsyas, from the well-known Medici gem; in the initial—a D—Pallas and a warrior in double profile, of rare beauty and high finish. The Triumph of Time: the Genius of Time appears on a car drawn by two stags, in the form of Saturn, winged and very old, leaning on crutches. Alongside the car are men and boys walking, who are admirably executed. Opposite, below, on a car drawn by two Psyches, with Cupid driving, are Venus and a male figure, probably Mars. As background to the initial—an N—is a landscape with the rising sun. The Triumph of Religion: this is represented by the Trinity; the Almighty in a circle of seraphs, holding the dead Christ before him, the Holy Ghost as a dove; a composition as nobly conceived as it is delicately executed.

Below, the attributes of the four Evangelists. Opposite to this, Moses and the Transfiguration. In the initial—a D, but unfortunately injured—Christ blessing.

I must own that, though not given to grudge my fellow-creatures any good thing, I can hardly refrain from envying Mr. Holford the possession of a work of art which, as the most delicate example of Italian grace, cultivation, and taste, seems to transport one from the prose of every-day life into a pure and refreshing atmosphere of art.

An Evangeliarium in folio, in a large Gothic minuscule letter, 71 leaves, containing numerous beautiful miniatures chiefly in the vignette form. Either the Gothic form of the characters was preserved later in Venice for the use of the Church, or the pictures which date from about the year 1520 were later added. The author of the work is Benedetto Bordone, whom I have already mentioned concerning a MS. in the British Museum. If his compositions reveal him here as a pupil of Giovanni Bellini, the combination of his colours and the grey tones of his flesh might stamp him as the scholar of Girolamo dai Libri. The compositions are often peculiar and beautiful, the heads and motives very living, the cast of draperies soft and of good style, the backgrounds with rich architecture in the style of the Renaissance, and frequently with very pretty landscapes. The borders are partly decorated with the usual but very elegant coloured tendrils, and a few golden knobs, partly of architectural character in the style of the Renaissance. Here and there the influence of Netherlandish art is seen in single flowers and strawberries. Before every division is a picture, only a few of which I have space to notice. P. 1 a, the Annunciation; the following page, the Adoration of the Shepherds. P. 3 b, the commencement of St. John's Gospel, is made the framework to a kind of window, in the style of Michael Angelo, with a landscape again round that. On the picture of the Nativity is inscribed "Benedictus Bardonus." The architectural border is beautifully invented, and most harmoniously coloured and executed in body colours. Some rather lame motives, however, occasionally obtrude themselves in this work, for instance, in p. 4 b, the Stoning of St. Stephen. In p. 6 b—the Murder of the Innocents—some motives are adopted which Marc Antonio's engraving of Raphael's celebrated composition of this

subject had made known. The border of this is very rich. P. 13 b, the border is of especial elegance, brown and gold upon a violet ground. In the three Maries at the tomb, the figure of the angel is very noble. Below are two beautiful children. P. 19 a, also a rich and beautiful border of a luminous crimson. P. 26 a, a border of decided Netherlandish taste; St. Peter and St. Andrew being called to the Apostleship, conceived as a landscape. P. 31 b, the Presentation in the Temple, is particularly successful. Two monks in black, and two nuns at a table, in reference to the parable of the wise and foolish virgins, p. 33 b, are especially true and animated. P. 38 a, a picture in allusion to the feast of St. Benedict, is one of the most admirable in the book. P. 55 b, the Birth of John the Baptist, is very animated. The jewel decorations of the border show the influence of French taste. P. 46 b: St. Peter and St. Paul are two dignified forms with draperies very conformable to style. P. 54 a, the Assumption of the Virgin; the figure in a golden almond-shaped glory is a very stately composition. But the best pictures in the work are a few at the end, as follows,—p. 65 a, the Martyrdom of St. Justina, who is pierced through with a dagger, with a border in the Netherlandish style. The word "Bene" I conclude to be an abbreviation of the artist's name. The festival of All Saints and the feast of St. Psocimus, with a sick man in bed receiving the benediction. The border is extremely tasteful, being decorated with cameos, jewels, and pearls on a violet ground.

As a proof of the fact that the general decline in architecture and the formative arts, which took place in Italy in the latter half of the sixteenth century, extended even to the decoration of MS. miniatures, I may mention a MS. containing two architectural borders of the most delicate execution in brown and gold. Instead, however, of the light arabesque style of composition which had been adhered to under every variety of form in all periods, a heaviness and massiveness of treatment is here observable, in which the figures introduced are so small that no expression is possible in them. And yet, while in the chefs-d'œuvre of miniature-painting we have in vain sought for the slightest indication of the artist's name, the author of this has set forth his name and titles with a self-sufficiency and particularity, as if he had completed the greatest wonder in the world. The inscription

is as follows:—"Apollonius de Bonfratellis di Capranica sedente Pio V. Pontif. opt. max. Ghislerio Alexandrino Capellæ et Sacristiæ Apostolicæ miniator fecit Anno Domini MDLXX." Judging, however, from these borders, it appears very questionable whether the last page—a large miniature of the Crucifixion with the two thieves—be also by the same artist. I am more disposed to attribute it to the hand of Giulio Clovio, with whose authenticated works it agrees in many respects. The landscape is unfortunately injured.

A Spanish Prayer-book in duodecimo, of the seventeenth century, and of very elegant Roman character, I mention here, in order to point out that the influence of Netherlandish and Italian schools, which are both conspicuous in Spanish art, is recognisable even in the border decorations. The pictures in this work are uninteresting, but the binding, which is of contemporary workmanship, is as tasteful as it is peculiar.

Finally, I draw the attention of the connoisseur to a Netherlandish MS. of about 1450, with a series of compositions in chiaroscuro, but of little merit, which is known by the title of 'Speculum Salvationis'—or Mirror of Salvation—which, as I have above remarked, attained so large a circulation as one of the block-books.

Of block-books, properly so called, I inspected the following in the possession of Mr. Holford:—

Biblia Pauperum, an excellently preserved and perfect copy of the first edition by Heinecken. The execution is careful; the form and expression of the heads show the Van Eyck school. The ink is very pale; the impression taken with the rubber,* not coloured.

The Life of St. John, or the Apocalypse; very rude painted woodcuts, of pale ink, and the impression taken with the rubber; in excellent preservation.

Ars Memorandi, very simple and rude woodcuts; the impression taken with the rubber.

Speculum Humanæ Salvationis, consisting of fifty-four pale woodcuts, printed only on one side with the rubber, four cuts missing. The Latin text printed below is partly very pale and partly very black. The slender and meagre though well-drawn figures, with

* "With this instrument impressions were taken from wood-blocks by means of friction previous to the invention of the press."—*Strutt's History of Wood-engravings.*

delicate features, bear in every respect the impress of the Van Eyck school. Some of the pages, however, exhibit a less skilful hand. For instance (No. 33), Christ with the guards falling before him; Samson with the jaw-bone of an ass. The edition to which this excellent copy belongs may date from about 1450-70. Uncoloured.

As I possessed no means of comparing the editions of these works, I have not been able to decide to which these specimens belong.

I may next mention a book, the Life of the Virgin, with 49 woodcuts: the first being the Annunciation, the latter the Glorification of the Virgin. With the exception of this last, which occupies a page to itself, all are introduced in the text, and, like that, are very blackly printed with the press. Besides the usual subjects, there are many of a strange emblematical character. Here also, though there are unmistakable evidences of the influence of the Van Eyck school, I am inclined to attribute the work to a German hand. The word "Stadt" written in a very old hand confirms this view.

Two very beautiful specimens are also here of those rare editions of the classics, adorned with pleasing woodcuts, which were undertaken at Strasburg by Johann Reinhard, named Gruninger, towards the end of the 15th century. They consist of a copy of Terence of 1496 and of Horace of 1498.

Mr. Holford also possesses one of the few copies of those rare editions of Dante by Nicolo di Lorenzo della Magna, in which all the 19 of Baldini's engravings are included. Here the impressions are also good.

Besides these I observed—

A very beautiful copy of the large Vulgate printed on parchment by the Frenchman Jenson in 1479 at Venice, with a more recently but very well-executed title-page consisting of a miniature of the Almighty with angels, of the same period as the print, and initials painted in of the usual form of that time.

A copy on parchment of the French translation of the Golden Legend, published by Verard, 1488, in Paris, with mechanically executed miniatures of that broad school to which the Hours of Anne of Bretagne belong, and with the border with diagonal bands then usual in France. Also a copy of the English translation of the Golden Legend, folio, 1527, with extremely rude and uninteresting miniatures.

COLLECTION OF RICHARD FORD, ESQ.

I had the good fortune to be personally acquainted with the gifted and learned author of the incomparable 'Handbook of Spain,' in whose hospitable house both mind and body are entertained with food of the most original and savoury description.

Though Mr. Ford has parted with his well-known collection of drawings by Parmigianino and Meldolla, and with the engravings by or from those masters, he still retains an interesting and valuable collection of pictures, drawings, miniatures, prints of the Spanish, Italian, Netherlandish, and English schools; and majolica (Raphael-ware). The principal portion of the pictures, especially those by Sir Joshua and Wilson, are his by inheritance; the rest, including the Spanish, he has collected. Nothing can describe the exceeding kindness with which this gentleman opened all his treasures to my inspection. The following remarks include only the best pictures—the Spanish pictures taking the lead, as is only just in the house of so great a connoisseur in Spanish art and manners.

VELASQUEZ.—1. The portrait of Queen Maria, second wife of Philip IV. of Spain, in black dress, with an enormously wide and tasteless headdress of that time. Of excellent keeping in the silvery tones, and broadly and spiritedly treated.

2. That of Isabella, his first wife.

3. That of the Conde Duque Olivares, his prime minister.

ZURBARAN.—1. His own portrait in youthful years, delicately drawn, and warmer and clearer in tone than his later pictures.

2. Portrait of a young lady, in red dress and rich jewels, of masterly execution, in a luminous golden tone.

3. A Magdalen; size of life, clad in complete mourning, and very impressive.

RIBALTA.—"Franciscus Ribalta, fecit, 1612."—This is the inscription on the picture of a Christ bearing his Cross; whole-length figure, the size of life, in dark violet robe. The forward inclination of the body well expresses the weight of the cross. The expression of patience in the noble features is very dignified; the hands are beautiful in form, and well drawn; the colouring transparent. Originally from the convent of S. Catalina, at Saragossa.

MURILLO.—1. Two monks standing under a tree; the one lay-

ing his hands on the head of the other in benediction; whole-length figures, the size of life. The expression in both the heads is very speaking. The blackness of the shadows indicates the very earliest period of the master, who, in fact, painted this and other pictures for the small cloister of the Franciscan convent, at Seville, called El Chico.

2. The Virgin nursing the Infant: in his last and most delicate manner.

Two drawings by Murillo: a Crucifixion of noble conception, broadly and finely drawn in chalk; the other, the Baptist with the Lamb, spiritedly drawn with the pen, and washed with liquorice.

Also an impression of the almost unique etching by Murillo, St. Francis in ecstacy; a half-length figure of broad and picturesque treatment. Mr. Ford has had a careful facsimile made of this etching, of which he gave me an impression.

PEDRO DE MOYA.—A girl with birds and vegetables. It was this pupil of Vandyck who first induced Murillo to leave Seville in search of a better art instruction.

PARMIGIANINO.—St. Luke painting the Virgin with the Child. The Saint, to whom the painter has given his own features, is very animatedly conceived, and of great vigour. In the delicately broken tones of the Virgin and Child may be recognised the scholar of Correggio.

Also by Parmigianino, a masterly pen and bistre drawing of Adam, and one in chalk of Eve—studies for the figures in the Steccata of Parma. Mr. Ford has had a lithograph drawing taken from this latter, of which he favoured me with an impression.

LODOVICO CARRACCI.—Venus and Cupid. Forms and motive imitated from Correggio, but heavy in the shadows.

ALBANO.—The Virgin surrounded with angels, floating upwards. His usually pleasing forms, carefully executed in an unusual cool reddish tone.

CLAUDE LORRAINE.—In the foreground a wood of singular truth of nature, with deep shadows; behind it the towers of a castle in subdued light; in the middle-ground a considerable stream; in the background a light hilly distance in the tenderest atmosphere.

GIUSEPPE NOGARI.—Portrait of his wife, like that in the Dresden Gallery. More powerful, but less clear in colouring.

GIROLAMA DAI LIBRI.—To this painter I am inclined to ascribe a miniature of the Crucifixion, painted on vellum, with the Virgin

and St. John standing by. The border of arabesques in the antique taste, with golden knobs, is very rich.

FLEMISH AND DUTCH SCHOOLS.

JAN MOSTAERT.—I am inclined to attribute to this admirable master a Virgin tenderly pressing the Child to her lips with one hand, with the other holding a white rose.

VANDYCK.—The very spirited under-painting of a male portrait, taken almost in profile, but not that of Hugo Grotius, for which it passes.

JACOB RUYSDAEL.—A dark wood on a piece of water, over which, quite in the foreground, three very picturesque cows are passing. The sky especially fine.

HOBBEMA.—A landscape with large and massive oaks in front, throwing deep and powerful shadows on the ground; behind them a building in half light, of a very subdued tone. In the centre of the picture another house, built of brick, in delicate colours, and in full light. Other houses, overshadowed with trees, lead deep into the middle distance; on the left is a wood with a single figure. Silvery clouds of singular transparency diversify the sky. This admirable picture—one of the largest the master ever painted—is inscribed "M. Hobbema, f. 1652." The fact of this picture having been in the possession of Mr. Ford's family for four generations proves how early this great master was appreciated by the English.

VAN DER MEULEN.—Louis XIV., with a large retinue, on horseback, ecclesiastics advancing to meet him; in the background a convent. The union of an excellent treatment with a miniature-like execution and a singular warmth of colour renders this one of the best pictures I know by the master.

ENGLISH SCHOOL.

SIR JOSHUA REYNOLDS.—1. Portrait of Benjamin Booth, Esq., maternal grandfather of Mr. Ford. An elderly gentleman reading. Very true and natural in conception, powerful in colouring, but less warm and transparent than usual in the shadows. The keeping of the brown coat, however, is admirable.

2. A girl with a lamb. Very naïve in conception, and charming in the sfumato of the deep chiaroscuro, but unfinished.

3. St. Agnes. Of somewhat commonplace features, but a very transparent picture.

RICHARD WILSON.—His own portrait, with the palette. True and animated in conception, and carefully executed in somewhat bricky flesh-tones. In addition to this there are here no less than 34 landscapes by this painter, which he chiefly executed for his zealous patron, the grandfather of Mr. Ford. It must suffice to say that among this number there are some which, in transparency, truth, body, and care of execution, belong to the first works of this English Claude.

I must also mention three large drawings by TURNER, representing an English country seat. In the foreground are stags, admirably grouped. A masterly keeping is here combined with a careful execution.

A very large plate in majolica made in 1550 for Cardinal Tiberio Crispo, with the Judgment of Paris, from the beautiful composition engraved by Marc Antonio, after Raphael. Both in drawing and execution one of the finest specimens of this class of art that I have ever seen.

Mr. Ford possesses also no less than four fine specimens by GIORGIO DA UGUBIO, and various engravings by MARC ANTONIO.

Finally, I may mention the torso of a Venus in Greek marble, excavated at Rome in 1840, which now decorates the dining-room of Mr. Ford. The goddess is youthfully conceived, of very noble and slender proportions, and of decided Greek workmanship. I had the opportunity of studying this relic in a very favourable light arranged for the purpose, during a dinner at which a few of those individuals were present who understand how to discuss the "art of dining" with true science. A succession of savoury and characteristic dishes initiated us gradually and agreeably into the mysteries of the Spanish cuisine, while a complete harmony of keeping was further insured by the accompaniment of most legitimate Spanish wines. To obviate, however, all possible effect of monotony in treatment, the scene was varied by the introduction of the choicest specimens of French and English art, and thus a tout-ensemble produced which may be fairly considered one of the most successful efforts of an eclectic cuisine.

PICTURES BELONGING TO THE HON. EDMUND PHIPPS.

The works of art which adorn the rooms of this gentleman's residence consist chiefly of choice cabinet pictures of the Nether-

landish school, mingled with specimens of the Italian, English, French, and German schools. Being furnished with an introduction from Mr. Ford, I was most kindly received. I select, among those that struck me most in the

ITALIAN SCHOOL.

GIORGIONE.—A beautiful female with a wreath of myrtle, looking round with an expression of determination. Painted in a bright, luminous, golden tone, and with a marvellously poetic charm analogous to that of the so-called Fornarina in the Tribune at Florence.

GUIDO RENI.—St. Michael combating Satan. A very delicate repetition on a small scale of the large picture at Rome.

FILIPPO LAURI.—St. Joseph with the Infant Christ; angels in the clouds. Particularly elegant and delicate.

CARLO MARATTI.—S. Chiara with the Infant Christ and angels. Pleasing in the heads, and transparent and delicate in colouring. In such pictures this otherwise somewhat feeble painter appears to greatest advantage.

FLEMISH AND DUTCH SCHOOLS.

The following appeared to me most worthy of attention:—

RUBENS.—Two small but spirited sketches.

FRANK HALS.—A male portrait in profile, called a Rubens, is, in my opinion, a remarkably spirited work of this master.

BARTOLOMEW VAN DER HELST.—A male portrait. An excellent work of this great portrait-painter's best time.

PETER DE HOOGE.—1. A room, with a woman nursing a child; near her the cradle and a dog. In the background a lighted stair. A picture which in power and transparency shows the full excellence of the master.

2. A concert. This belongs, on the other hand, to those pictures in which a too general and monotonous chiaroscuro prevails. Inscribed.

JAN STEEN.—1. A girl at the piano with her music-master. The expression of the heads corresponds delicately with the subject. In power and transparency of execution it is in no way inferior to Metzu. Inscribed.

2. A man, woman, and child. Also animated, clear, and delicate. Inscribed.

3. A man weighing gold with his wife, both of them looking most eagerly at the scales. A small but very spirited and masterly picture. Inscribed

BRACKENBURG.—A sick chamber. Of a power and clearness of colouring, and a solidity and refinement of treatment, which approaches very near Adrian van Ostade. Inscribed.

TENIERS.—1. The artist and his father in a picture-gallery. It is well known that Teniers was the director of the gallery of the Archduke Leopold of Austria, Stadtholder of the Netherlands, where he had the richest opportunities of imitating the styles of various masters, of which this picture gives a good specimen. Inscribed. On canvas, 2 ft. high, 2 ft. 6 in. wide.

2. Two peasants; one of them smoking, while the other is paying the penalty of intemperance. Of harmonious effect, and delicately carried out. Inscribed.

3. Three monkeys, two playing cards. This picture, which is here imputed to Van Kessel, is far too good for him, and evidently belongs to Teniers.

BERGHEM.—Cattle in the foreground; in the background high hills. Very poetically conceived, but dark in colour. Inscribed.

ALBERT CUYP.—A watering-place. Very careful, but a dark picture. A pasticcio in the manner of Wouvermans.

JACOB RUYSDAEL.—1. A rising ground overgrown with oaks. A group of figures and cattle in front of the trees by Adrian Van de Velde. The effect of a rainy day is incomparably expressed in this beautiful picture.

2. A winter landscape with a warm sun. Small and delicate.

ARNOLD VAN DER NEER.—View of a Dutch canal. Warm, clear, and very carefully though broadly treated.

SIMON DE VLIEGER.—View of a sea-coast. Clear and delicate.

LUDOLPH BACKHUYSEN.—A storm. Spirited and delicate, though small. Inscribed.

DIRK VAN DELEN.—Rubens' house at Antwerp, the owner receiving company. A large picture, of singular power for the painter, and very carefully executed.

DE WITT.—Interior of a church. An inscribed picture of the rarest clearness and beauty.

JAN DAVID DE HEEM.—Two small flower-pieces, one of them of singular truth, power, and finish. Inscribed.

The only specimen of the GERMAN SCHOOL is a picture by the rare and admirable painter ADAM ELZHEIMER—well known by the engraving of it by the Chevalier Goudt—representing Tobit with the fish and the angel. As powerful in colour as it is delicate and solid in execution. This picture was formerly in the collection of Mr. Beckford at Fonthill, then in that of Mr. Watson Taylor.

FRENCH SCHOOL.

WATTEAU.—Two very pleasing little pictures of his usual subjects.

PAROCEL.—A battle-piece, with the appearance of the Cross in the heavens to the Emperor Constantine. Spiritedly composed and warmly coloured.

Among many others of the ENGLISH SCHOOL, I noticed—

HOGARTH.—A very animated portrait of an old woman.

SIR JOSHUA REYNOLDS.—A girl, and a man laughing. Very successfully painted in the taste of Rubens.* Also two very attractive female portraits, especially the one with the dove, a portrait of a Mrs. Nesbitt; the other, that of the famous Mrs. Robinson as Perdita.

SIR DAVID WILKIE.—1. Sportsmen taking refreshment at a tenant's house. Spiritedly composed and executed with a light touch, but in a somewhat insipid tone.

2. "Not at Home." A small but delicate work.

SIR AUGUSTUS CALCOTT.—A peasant woman, a horseman, and two horses crossing a ferry. Of singular power in the figures, and with a tender, aërial distance.

SIR EDWIN LANDSEER.—A dog and a cat. Of uncommon truth and singular delicacy of execution.

LORD WARD'S COLLECTION.

This collection is an important acquisition to England, containing, as it does, a number of pictures of the Italian school, chiefly of sacred subjects, of that intensity of feeling, and that exclusively earnest and enthusiastic character, which afford the highest enjoy-

* This picture is a study by Sir Joshua from a Rubens in the Marlborough collection.

ment to those connoisseurs with whom the moral significance of a work of art constitutes the essential merit.

To such connoisseurs, no meagreness of forms, hardness of outline, erroneous perspective, or defective keeping, outweighs the pleasure inspired by the deep significance of these productions; especially when compared with other works of art, as for instance those of the Carracci school, which, though possessing in perfection every quality in which these older pictures are deficient, convey none of that earnestness of meaning and thorough comprehension of the subject which touches the feelings. The few individuals in England who have advanced thus far in the appreciation of art have an excellent opportunity, through the liberality with which Lord Ward permits access to his gallery, for cultivating this purer taste, while others may use the means thus offered for gradually acquiring it.

This collection contains also specimens of the most perfect period of art, that, namely, comprised in the first forty years of the 16th century, when, having conquered every difficulty of means, the painter succeeded in endowing his subject with the highest possible expression of beauty and truth. It is also furnished with some interesting specimens of the decline of art towards the close of the 16th century. The pictures of the Carracci period are, however, of an inferior character; finally, there are some good examples of the Netherlandish and French schools. The most important pictures in the collection belonged to the galleries of Cardinal Fesch, and of Count Bisenzio at Rome. Having especially made myself acquainted with this earlier school, I was enabled to rectify some errors in the names of the masters.

FLORENTINE SCHOOL.

GIOTTO.—The Last Supper. In the rarity of all genuine pictures by this head of the Italian school of the 14th century, a specimen which not only agrees in every respect with the few attested works of this master, but is distinguished by originality of composition, animation of motive, and excellence of preservation, may be considered as a great prize. From the Bisenzio collection.

FIESOLE.—This great master, who, as the first to render with the utmost delicacy of feeling the moral expression of the human countenance, stands at the head of the third epoch of painting in

Florence, is here represented by two works, which show the whole purity of his feeling, and the spiritual exaltation of his conceptions.

1. The celebrated Last Judgment, from the Fesch Gallery, the finest of the four representations of the subject by this master that I know. It would be in vain to attempt to convey by words the pure and heavenly joy here expressed in the countenances of the angels and the blessed. Art stands alone in this her holiest province. But the other side, the torments of hell, as always with Fiesole, is the weakest part of the picture. It was not for this pure mind to portray the malice of demons, or the misery of the condemned.

2. The Virgin and Child enthroned, a small work of exquisite preservation, which also expresses, in the miniature-like finished heads, the utmost sanctity of feeling.

BENOZZO GOZZOLI.—I am inclined to impute to the earlier time of this clever scholar of Fiesole a picture of the Virgin adoring the Child, here erroneously ascribed to Domenico Ghirlandajo. At all events, it strikingly recalls the pictures by Benozzo Gozzoli at Montefalco, in Umbria.

PESELLO PESELLI.—The Virgin and Child with the little St. John. Judging from the heads—that of the Child being particularly earnest and dignified—and also from the colour and modelling, this beautiful picture appears to be the work of this rare and excellent master. I am not aware what name it bears in this collection.

FRA FILIPPO LIPPI.—The Child caressing the Virgin. Style of feeling, colouring, and drawing, all bespeak this master of Sandro Botticelli, though the picture bears the name of the scholar.

SANDRO BOTTICELLI.—The Virgin and Child, who is worshipped by the little Baptist and Joseph. A circular picture; an inferior work of the master's later time.

FILIPPINO LIPPO.—1. The Virgin, with the Child on her arm. Also called Sandro Botticelli: I imagine it, however, to be an inferior work of his pupil.

2. A Crucifixion, here arbitrarily entitled a Perugino, a repetition, on a small scale, of the large picture mentioned by Vasari, now in the Museum at Berlin (No. 96), formerly in the church of S. Raffaelo at Florence.

The Virgin and Child and two Saints, entitled Leonardo da

Vinci, the injured and very poor production of one of his many followers. I am equally doubtful regarding the authenticity of a female portrait attributed to Sebastian del Piombo. Although that master was very unequal, yet the hands are too poor, and the head too flat and tinty, for him.

PONTORMO.—Portrait of Alessandro de' Medici, Duke of Tuscany; animatedly conceived, and of warm colouring.

CARLO DOLCE.—A delicate and careful repetition of his frequently-recurring Virgin in profile, with the deep blue drapery.

UMBRIAN AND ROMAN SCHOOLS.

BERNARDINO PINTURICCIO.—Two small pictures, portions of an old altar-piece; pleasing works of the middle time of this master.

LO SPAGNA.—1. Six small pictures, each representing a Saint; here attributed to Raphael. Their striking resemblance to the genuine works of Lo Spagna, at Spoleto and Assisi, lead me to attribute them to this master, who approaches nearer to Raphael, in his earlier works, than any other painter. Though highly attractive in feeling and motive, they differ in their cool tones and light colours, which give them the appearance of tender blossoms, from the always more warmly-treated pictures of Raphael's early time. From the Bisenzio collection.

2. St. Catherine. This belongs to Lo Spagna's later time. The great warmth of the flesh-tone is chiefly owing to a restoration.

LUIGI D'ASSISI, called L'INGEGNO.—A small picture of the Virgin and Child enthroned, with the donors, a man and his wife, is thus entitled. The delicate feeling and mode of execution render it possible that it may be the work of this rare master.

RAPHAEL.—1. The Crucifixion: the body fastened with three nails. Two small angels are catching the blood that falls from the hands. Below, on the right, is the Virgin and the kneeling St. Jerome; on the left St. John and the Magdalen. Inscribed "Raphael Urbinus, p." This picture was painted originally for the chapel of the Gavari family, in the Dominican church at Città di Castello, whence it passed into the Fesch gallery, and thence into the possession of Lord Ward. This is one of the larger altar-pieces of Raphael's early Peruginesque time, in which the manner of Perugino is, in every respect, most perceptible. It was painted, as Passavant rightly remarks, not later than 1500, and is some-

what feebler in drawing, but more refined in the character of the heads—especially in that of the Magdalen—than Perugino. On the whole, it is in good preservation.

2. The Three Graces. This picture, which is only 7 in. square, is decidedly, as Passavant avers, from the drawing in the Academy at Venice, which Raphaël took from the well-known antique group in the library of the cathedral at Siena. Whether executed in 1506, as Passavant says, I cannot determine, as I did not see the picture.*

PERINO DEL VAGA.—The Child on the ground adored by the Virgin, a female Saint, and the Baptist; behind, St. Sebastian, and three other male Saints. Above, the Almighty supported by infant angels. Full-length figures, life-size. A work of great power of colour, and beauty in the heads.

GASPAR POUSSIN.—A grand landscape with a waterfall, of noble and poetic character; transparent in colouring, and carefully executed.

SIENESE SCHOOL.

AMBROGIO LORENZETTI.—The Martyrdom of St. Catherine of Siena. Stern and grand in character, erroneously imputed to Lorenzo di Bicci, a master of less repute.

BARTOLOMMEO NERONI, called IL MAESTRO RICCIO, a scholar of Razzi.—The Adoration of the Shepherds; a picture of cold colour, and equally inferior in other respects; decidedly by this master, though attributed to Baldassare Peruzzi.

LOMBARD SCHOOL.

ANDREA SOLARIO.—A Holy Family. The heads of charming character; transparent, and warm in colouring. Most incomprehensibly called a Schidone.

CORREGGIO.—1 and 2. Two fragments of the celebrated fresco, the Coronation of the Virgin, in the old apsis of St. Giovanni at Parma, which the chapter removed in the last century, for the purpose of enlarging the choir. One of the pieces contains one angel's head, the other two. They agree so entirely with the fragments of the picture of the Virgin crowned by Christ,

* In 1851, when the termination of my labours as Juror in the Great Exhibition left me time to avail myself of Lord Ward's former kind offer to show me the picture, his Lordship was no longer in town.

preserved in the library at Parma, and also with the angels in the Assumption of the Virgin in the cathedral at Parma, that no doubt of their originality can exist; while to all lovers of this great master they are objects of the highest interest. These beautiful and poetic heads bear witness how broadly and fully he conceived the forms in his frescoes, with what mastery he expressed the effect of chiaroscuro even in this unfavourable medium, and with what delicacy and freedom he used the brush.

3. The Magdalen; which, as an original repetition of the celebrated picture at Dresden, led to a legal trial of many years' duration at Rome, and occasioned much excitement. There is no doubt that in the delicacy of modelling, transparency and tenderness of colouring, and melting softness of execution, the figure is entirely worthy of Correggio. At the same time the many details in the landscape forming the background testify the hand of a skilful Netherlandish painter. Neither in the Magdalen at Dresden, nor in any other work by Correggio, does the same character of landscape occur.

The old PADUAN SCHOOL of Squarcione is also not quite unrepresented.

COSIMO TURA, called IL COSMÈ.—To this founder of the Ferrarese school may be decidedly attributed a St. Jerome, to whom the name of Mantegna has been erroneously given. It agrees throughout with the large picture by Il Cosmè in the Museum at Berlin, and, notwithstanding the meagreness of the limbs and the unattractive nature of the colouring, it is clever in execution and true to the strict ascetic character of the Saint.

The Virgin and Child, in a framework of pendent fruit, may be ascribed to a painter of the Squarcione school, and is of noble character in the heads, but weak and deficient in the hands and other portions. I do not know the individual painter to whom this may be assigned, nor the name given to it in the collection.

VENETIAN SCHOOL.

CARLO CRIVELLI.—1. The Virgin and Child in the centre, three saints on each side. In comprehensiveness and in richness of detail this is one of the most important works of the master. It bears the inscription, "Opus Caroli Crivelli Veneti." The

peculiar hardness of this master, who adhered to the old style, while the Bellini family were developing a truer feeling for imitation, is particularly conspicuous in works on so large a scale.

2. The Virgin and Child. On the right wing, in two rows, St. Peter and St. Paul, St. Catherine and St. Jerome; on the left, St. George, St. Anthony the Hermit, St. Lucy, and another Saint: a careful work—the single heads admirable.

3. A Pietà. All beauty of representation in a subject of such passionate feeling is impossible with this painter, in whom the expression of grief degenerates rather into the extravagant and the ugly.

GIOVANNI BELLINI.—A male portrait: so entirely deprived of all point and animation by restorations as to admit of no opinion.

TITIAN.—The Virgin and Child; a work not agreeing with the master's characteristics—tenderer and more pleasing in the heads, and much more broken, though very harmonious, in colour.

PARIS BORDONÉ.—Two old women, in the open air, adorning an undraped female; an unknown subject to me. Neither the character of the individuals represented, nor the colouring and treatment, warrant me in pronouncing this a Titian, though here bearing that name. It appears to me rather to be a very solid work of the early time of this his excellent pupil.

TIEPOLO.—A saint enthroned and adored by various individuals. This otherwise insipid master is always remarkable as a proof of the late continuance of the feeling for the picturesque and for harmony of colour, as well as of the great freedom and lightness of brush, which characterised the Venetian school.

BOLOGNESE SCHOOL.

FRANCESCO FRANCIA.—The Virgin with the Child in the act of blessing, and St. Joseph. This beautiful picture is a perfect specimen of that refined melancholy sentiment peculiar to this master, and exhibits at the same time great warmth and transparency of colour. It belongs to Francia's middle period.

GIACOMO FRANCIA.—The Virgin and Child, who is holding a bird; a very pleasing picture, clear and delicate in the flesh-tones, but erroneously ascribed to Francesco Francia, who was never answerable for such emptiness of forms, so cold a red and so dull a blue in the draperies.

PROSPERO FONTANA.—An Adoration of the Shepherds may be safely ascribed to this head of the Bolognese mannerists of the sixteenth century. His artificial, empty countenances and gaudy colours are here seen in abundant measure. The adoption of the name of Baldassare Peruzzi, which this picture bore in the Fesch Gallery, was a positive profanation.

In the CARRACCI and their school Lord Ward has not been very fortunate.

LODOVICO CARRACCI.—Christ derided: three half-length figures, of noble but somewhat spiritless feeling, carefully carried out.

DOMENICHINO.—Three angels with musical instruments. His usual infantine heads, but heavy and spotty in colouring.

GUIDO RENI.—The death of Abel. The sudden and passionate exertion of human strength was certainly not the forte of this graceful painter; also the grey shadows of the flesh, and the great darkness of the landscape and foreground, render the effect of colour by no means attractive.

A repetition of his well-known St. Sebastian is still more feeble.

ALBANO.—The angel and three women at the tomb. Tender in the execution of the figures, but the keeping of the picture injured by the darkening of the ground.

GUERCINO.—Portrait of a cardinal. Careful, but heavy in the shadows, and devoid of all life in the local tones of the flesh.

NEAPOLITAN SCHOOL.

RIBERA.—Several pictures with saints, among them St. Peter: of great vigour, but not attractive.

SALVATOR ROSA.—1. A large landscape with rocks in the foreground; clever and characteristic.

2. Figures, with rocks near them, of great transparency.

JEAN CLOUET.—Portrait of Francis I. I am inclined to attribute this picture to the early time of this master, who may be said to have been discovered by Comte Leon de Laborde. This, in defiance of all sense, is attributed to Leonardo da Vinci.

NICOLAS POUSSIN.—The Preaching of St. John in the Wilderness: a beautiful composition of the early period of the master; but the brick-red tones of the male figures, occasioned by the red ground coming through, destroy all keeping and beauty in the picture.

NETHERLANDISH SCHOOLS.

Of the pictures of the 15th and 16th centuries belonging to this school are,—

The Mass of St. Gregory—here attributed, without the slightest grounds, to John Van Eyck: a good and interesting picture of the Dutch school of the latter half of the fifteenth century.

A male portrait, erroneously called a Holbein, a good transparently painted picture of the close of the 15th century.

HERRI DE BLES, called CIVETTA.—1. A Pietà, here attributed to Albert Durer, one of Civetta's most delicate works.

2. An Adoration of the Shepherds, falsely inscribed with the monogram of "Albrecht Dürer," is also by Civetta.

JAN MOSTAERT.—Christ on the Mount of Olives, with a rich landscape. A picture of delicate feeling and careful execution.

REMBRANDT.—1. The Preaching of St. John in the Wilderness; as cleverly composed as it is admirably executed. From the Fesch Gallery.

2. A male portrait of considerable size, formerly at Stowe; clear in colouring and very carefully carried out.

CAREL FABRITIUS.—A male portrait. The animated conception and spirited treatment prove that this rare painter formed himself after Frank Hals, whom, however, he surpasses in warmth and transparency of colour. His early and terrible death was a loss to art. He lost his life in 1654, at the age of thirty, by the explosion of a powder-magazine in his native town of Delft.

TENIERS.—1. Christ crowned with thorns, a rich composition of great power of colouring and admirably executed.

2. A woman with a cat on her lap, mice playing around; house-utensils, kettles, troughs, &c.; excellently painted in cool tones.

JAN STEEN.—A man and a woman sleeping in the open air; a picture of inferior quality.

ALBERT CUYP.—Of several pictures here ascribed to this master I will only mention a large one with cattle in the foreground in evening light. It does not belong, however, to his best works. The tone of the distance, especially of the rocks, is too uniformly red.

JACOB RUYSDAEL.—A small winter landscape, a genuine picture, but too heavy and dark in tone.

SIMON DE VLIEGER.—A sea-piece, natural and spirited as usual, and at the same time of a delicate silvery tone.

JAN VAN OS.—Two inscribed pictures, a bouquet of flowers in a vase, and fruits, masterly imitations of the light and sunny pictures of Jan van Huysum.

Of the other works of art exhibited with the pictures in the Egyptian Hall I may notice the following:—

Four large and splendid initial letters cut out of a parchment manuscript, and containing the Entry into Jerusalem, the Bearing of the Cross, the Crucifixion, and the Entombment. I am inclined to pronounce these the admirable work of Francesco dai Libri. The last-mentioned subject is especially well composed; but under no circumstances can they be attributed to Mantegna, whose name they bear here.

Two youthful figures, very skilfully drawn with the pen, rightly designated Perugino.

A very beautiful copy in marble of the statue of the Greek Slave by Hiram Powers. I need not here repeat what I have said on this subject in my Report on the Great Exhibition.

At Lord Ward's youthful period of life, and with his large fortune, perseverance and discrimination are alone needful to acquire one of the finest collections in England, which, considering the number of first-rate galleries in this country, is an object of no slight importance. It is especially to be hoped that his Lordship will omit no opportunity of acquiring works of such period and tendency as his Last Judgment by Fiesole, his Crucifixion by Raphael, and the angels' heads by Correggio, which, in the comparative rarity of works of this higher character in England, will render his collection the more distinguished.

LETTER XVIII.

Pictures belonging to the Marquis of Breadalbane — Lord Colborne's pictures — Mr. H. Danby Seymour's pictures — Mr. Neeld's collection: Italian, French, German, Netherlandish schools — Mr. Vivian's pictures — Earl of Charlemont's pictures — Pictures by Greuze, belonging to Mr. Mills — Col. Rawdon's pictures — Lady Garvagh's Raphael — Lord Hatherton's Hobbema — Hon. Mr. Ashburnham's Andrea del Sarto — Mr. Bevan's collection — The late Mr. Heusch's collection: Dutch school — Mr. Young's pictures — Sir Charles Coote's pictures — Spanish pictures belonging to G. A. Hoskins, Esq. — Mr. Mackinnon's pictures — Mr. Morrison's pictures — Pictures belonging to Sir Charles Eastlake — Collection belonging to Miss Rogers.

PICTURES BELONGING TO THE MARQUIS OF BREADALBANE.

This nobleman, who pre-eminently possesses those open and hearty manners so attractive to the Germans in the Scotch character, received me in the kindest way, and accompanied me in the examination of the pictures dispersed in his various rooms, of which the following appeared to me particularly worthy of note.

Sebastian del Piombo.—Male portrait of the master's later period, the pictures belonging to which have much darkened. The work is also much obscured by restorations.

Venus and two Amorini, purchased from the Stowe collection as a Titian, but in my opinion a good picture by Paul Veronese.

Herri de Bles.—Adam and Eve in a landscape, a careful work by this master, here erroneously ascribed to an Italian painter.

Rubens.—A repetition of his well-known landscape with the rainbow in the Pitti Palace at Florence, but without the rainbow here. The heavy tone of the figures, however, leads me to attribute them to some scholar of Rubens, while the landscape is probably by Van Uden.

Vandyck.—Portrait of a well-known individual whose name has escaped me, from the Stowe collection; a carefully-executed work in a delicate tone.

Nicolas Maas.—An admirable picture of his warm luminous tone.

Wouvermans.—Two pictures which appeared to be genuine, but belonging to his dark and less attractive works.

PICTURES IN THE POSSESSION OF LORD COLBORNE.

I had the opportunity of witnessing the knowledge this nobleman possesses, and the interest he takes, on subjects relating to art, when I had the honour of assisting as his colleague in the Commission for the distribution of medals for the Great Exhibition, and also as Juror for the 30th class, in 1851. Among the pictures which adorn the walls of his hospitable mansion are several of great value.

REMBRANDT.—Portrait of an old man; painted in his later broad manner, and for animation, transparency, truth and softness of flesh-tones, and clear and spirited touch, one of his finest pictures. It was among the chief ornaments of the British Institution, 1852.

TENIERS.—1. Backgammon-players; an elderly man is leaning on the table with the dice in his hand; opposite him, a young man with a piece of money in one hand, a jug in the other. Behind the table two others, and a fifth further off. In the background is another party. On wood, 1 ft. 2¾ in. high, 1 ft. 9½ in. wide. This is an admirable picture, equally carried out in all portions, and carefully and spiritedly painted in cool harmonious tones. It was executed between 1640-50, therefore in the best time of the master. Inscribed.

2. A peasant making love to a cook is surprised by his old wife. A picture of admirable body, painted in his warm tones, with rich accessories. Inscribed.

3. An old woman seated, smelling a pink, her little dog on her lap; a picture of homely comfort, carefully painted in his heavy brownish tones.

ADRIAN VAN OSTADE.—Three peasants playing cards; very careful and solid in his reddish flesh-tones.

ARTUS VAN DER NEER.—A small landscape by moonlight; very poetical in feeling, clear in tone, and most delicate in execution.

JAN VAN GOYEN.—A canal with a rather steep bank; unusually powerful in colour, and beautiful in lighting.

BERGHEM.—1. Cattle and herdsmen passing a ford; a good picture in his brownish but clear tones.

2. A herdsman seated on a cow and blowing the flute; a small, and, for his later period, tolerably warm picture.

PHILIP WOUVERMANS.—A woman with a spindle, before a house, in conversation with a man who is holding a horse; also a huntsman on a brown horse, a dog, and a woman who is amusing her child with the dog. On wood, 1 ft. 4 in. high, 1 ft. 2 in. wide. Of good composition and careful execution, but dark in the general tone.

RIBERA.—Christ as the good Shepherd, seated, holding the lost sheep on his lap. Whole-length figure, the size of life; of unusual elevation of character, golden in colour, and masterly and marrowy in touch.

TINTORETTO.—Portrait of a Procurator of St. Mark, almost to the knees; of very animated conception.

SIR DAVID WILKIE.—A stately constable, or beadle, conducting a family of vagrant musicians, with their dogs, to prison. The severity and virtuous indignation of the beadle, the exasperation of the various members of the family, and the malicious delight of some urchins looking on—with a dog dressed up as a lady—give full scope to all the characteristics of the master. In addition, we have an astonishing force of colour, a brilliant lighting, and a thoroughly careful and solid execution. Inscribed and dated 1823, which shows that it belongs to the earlier period of the master.

PICTURES BELONGING TO HENRY DANBY SEYMOUR, ESQ.

This gentleman, who possesses a true feeling for art, inherited a collection of pictures containing many admirable specimens of the Italian, German, Netherlandish, Spanish, and English schools. I was indebted to him for much kindness in being allowed to study them at leisure.

STAIRCASE.

HOLBEIN.—Portrait of Henry VIII.; whole-length figure, the size of life. On wood: painted in the usual stiff, striding position, which that king seems to have thought expressive of dignity.

There are a number of pictures of this class in England attributed to Holbein; but this is one of the few that may be considered genuine, having probably come into the possession of the family at the time of Henry VIII.'s marriage with Jane Seymour. The original modelling of the head is much obscured now by dirt;

the hands, however, are more distinct and very delicate. The rich dress, hangings, and carpets, are executed with singular solidity and care.

ALONSO CANO.—1. Portrait of an ecclesiastic, holding in one hand a prayer-book, in the other an hour-glass; very spiritedly conceived, and carried out with fine colouring and great truth. Inscribed.

2. Portrait of a general, to the knees; of noble conception and excellent execution, greatly recalling the style of Vandyck at his Genoese period.

DRAWING-ROOM.

FILIPPINO LIPPI.—I am inclined to ascribe to this master the portrait of a young female, in profile; of very delicate and naïve conception, of transparent colouring, and very careful execution.

VANDYCK.—Queen Henrietta Maria; a bust portrait, delicate and clear.

BAROCCIO.—A Holy Family; a rich composition, with all the merits and demerits of the painter.

VELASQUEZ.—An old and good repetition of the celebrated portrait of Pope Innocent X. in the Doria Palace.

SIR JOSHUA REYNOLDS.—Portrait of a young lady in a straw bonnet, the hands folded easily together; delicate and charming in conception, and true and transparent in colouring.

HOLBEIN.—I am inclined to attribute to him the portrait of a plump child, of great charm, of naïve conception, and with the flesh finely painted in the greyish half-tones which characterised his later manner.

POELEMBURG.—A Riposo, a particularly delicate little picture.

A large picture in the taste of Guercino, and two large landscapes, hang too high to permit an opinion.

SASSOFERRATO.—The Annunciation; half-length figures. A warm colouring and careful completion are here combined with his usual pleasing heads.

JAN BOTH.—A hilly landscape with herdsmen; of beautiful effect and carefully executed.

FRANCESCO UBERTINI, called IL BACCHIACCA. To this scarce and refined Florentine master I am inclined to ascribe a very good copy of Raphael's Madonna della Casa Colonna, now in the Berlin

Museum. The cool colouring and grey half-tones in the flesh are quite his peculiar characteristics.

FRANCIABIGIO.—Portrait of a man pointing to a manuscript; of animated conception. I believe this to be the work of the artist I have named.

CLAUDE LORRAINE.—A small landscape with a Riposo. Of his middle period. This is a picture of great charm.

ADRIAN VAN DE VELDE.—A cow and sheep by a piece of still water, shepherd and shepherdess under a tree; a good picture, of his middle time, of somewhat broader treatment than usual.

QUENTIN MATSYS.—A frightful old woman; half-length figure, larger than life, painted with fearful truth in his later brown flesh-tones. Greatly resembling a caricature of a similar kind drawn by Leonardo da Vinci.

Two old and excellent school copies of the Mona Lisa and La Belle Feronnière, by Leonardo da Vinci, offer a refreshing contrast to the last. In the Belle Feronnière I think I recognise the work of Boltraffio.

Here is also a copy of Raphael's Johanna of Arragon.

A bust picture over the door appeared to me to be an admirable portrait by Frank Hals.

JEROME BOSCH.—An Adoration of the Kings; one of this painter's fantastic compositions, which he often repeated.

LIBRARY.

Five portraits of the French royal family, in rich architectural framework; very valuable enamels by Leonard Limousin.

A male portrait holding a book, with a landscape background. The work of an excellent painter, though unknown to me, of the Netherlandish school, about 1520–1530. Some other pictures looked attractive, but hung too high to admit of an opinion.

COLLECTION OF MR. NEELD.

The bulk of this collection consists of a number of excellent pictures of the Flemish and Dutch schools; but it also contains various specimens of the Italian, the German, the French, and the Spanish schools. Mr. Neeld was so obliging as to show me the collection himself.

Of the ITALIAN SCHOOL these appeared to me to be particularly worthy of note:—

ANDREA DEL SARTO.—The Virgin and Child with the little St. John. Of the later time of the master, as may be seen by the powerful effect, by the poverty of feeling, and the want of refinement in the characters.

FRANCESCO PENNI.—A female nursing two children, either a Carità, or a Latona with Apollo and Diana. Passavant has rightly attributed a picture of the same subject, formerly in the Borghese Palace at Rome, whence this picture also proceeds, to the same painter. Here it is called a Raphael.

GAROFALO.—The Virgin and Child with six saints. It is unfortunate that the two chief figures have been injured by cleaning.

GAUDENZIO FERRARI.—Judging from conception and painting, I am inclined to attribute to this master a Holy Family in a landscape, which is erroneously given to Perugino. The character of the figures is refined and noble, the colouring clear and animated.

GIORGIONE.—St. George; the armour of masterly execution; the flesh parts appear to be only prepared. For closer examination the picture hangs too high.

TITIAN.—A Venus; greatly resembling that in the Tribune at Florence, and possessing the clearness and delicacy of his colouring in a high degree; nevertheless, not spirited enough to be entirely worthy of the great master. Also the very feeble drawing of one foot bespeaks rather the work of some pupil. The picture has suffered in some portions.

SCHIAVONE.—The Woman taken in Adultery. The female figure in imitation of his favourite model Parmigianino, but, like the rest, executed with the richness and warmth of a Venetian brush.

PAUL VERONESE.—Mars and Venus: a small but excellent picture, carefully executed in his silvery tones.

LORENZO SABBATINI.—The Presentation in the Temple: a powerfully-coloured picture by this otherwise mannered painter.

LODOVICO CARRACCI.—A Magdalen: warm, vigorous, and transparent in colouring, and carefully executed.

GUIDO RENI.—A Mater Dolorosa: nobly conceived and carefully painted in a tender tone.

GUERCINO.—A Riposo: of great effect in power and glow of colour.

SCHIDONE.—The Virgin and Child and St. John: warm, transparent, and pleasing.

PIETRO FRANCESCO MOLA.—A beautiful poetical landscape, with warm sky; girls bathing in front.

PROCACCINI.—Holy Family: a very pretty and careful repetition, on a small scale, of a large picture in the Dresden Gallery, a few alterations introduced.

SALVATOR ROSA.—A sea-coast; one of his clear, light, and careful pictures of this kind.

PANNINI.—Interior of St. Peter's. A chef-d'œuvre of the master, in the representation of space, keeping, transparent colouring, and careful execution.

FRENCH SCHOOL.

NICOLAS POUSSIN.—Children of the train of Bacchus drinking: the motives beautiful, and combined with a warm and transparent colouring and careful execution.

LENAIN.—Children in a landscape: of his usual truth, and also of transparent colouring and delicate effect.

WATTEAU.—The Triumph of Love: sketchily but cleverly executed in his most transparent colouring.

The only picture of the SPANISH SCHOOL is a male portrait, with a sword at his side, bearing the name of VELASQUEZ, and in energy of conception well worthy of him, but in the glow of the colours assimilating more to the best period of the Venetian school.

GERMAN, FLEMISH, AND DUTCH SCHOOLS.

HOLBEIN.—1. Portrait of a female adorned with many jewels: inscribed "Anno Domini 1536, Oct. 23." The glass over the picture prevents any close examination, but the portrait appears delicate and transparent in tone, though not sufficiently refined in drawing for Holbein, especially about the mouth. According to an inscription, this purports to be the portrait of Anne Boleyn; but in 1536, the year of her execution, she was already 36 years of age; also the features do not agree with the other portraits of her.

2. A male portrait: inscribed "Æt. suæ 48, Anno Domini

1547." This has quite the natural and animated air of Holbein, and the admirable drawing of the hands which distinguishes his later pictures. It is finely executed in a powerful brown-red tone.

SIR ANTHONY MORE.—1. Portrait of Sir Thomas Gresham, founder of the Royal Exchange, with an orange in his hand, he being the first to introduce this fruit into England. Very animated and of delicate and clear colouring.

2. Another portrait, also of great merit.

RUBENS.—Half-length portrait of a man seated. Judging from the greater decision of form, and the more subdued brilliancy of colouring, executed not long after the painter's return from Italy.

CORNELIUS JANSEN.—Portrait of a man: very transparent, truthful, and animated.

FRANK HALS.—Young musicians. This painter shows himself rarely in such subjects, but to great advantage. The picture hangs too high to permit of a proper opinion.

REMBRANDT.—1. Potiphar's wife complaining of Joseph. The story well told, but Joseph's merit in withstanding temptation greatly diminished by the little attractiveness of the lady. Of great power and transparency, and painted according to his latter manner in a full body of colour. Formerly in the possession of Sir T. Lawrence.

2. Portrait of Rembrandt himself in his later years: very warm and transparent in colouring, but over broad in treatment.

GERBRANT VAN DEN ECKHOUT.—St. John and St. Peter healing the lame man at the gate of the Temple: not very attractive in character, and treated too much in a decorative style.

METZU.—"Le Corset bleu;" the well-known picture under this name represents a young girl in a blue boddice, trimmed with ermine, seated at a table with a music-book in her hand, opposite her a gentleman tuning a guitar. A combination of beautiful qualities renders this one of the chefs-d'œuvre of the master. The composition is pleasing, the contrast between the full light upon the girl, and the shadow in which the male figure is thrown, is very happy. The drawing is excellent, the general tone very delicate, the execution of every portion, especially of the gorgeous table-cloth with its warm colours, of the utmost elegance.

CASPAR NETSCHER.—1. A little girl with a dog: unaffected, clear, and delicate, of his middle period.

2. Vertumnus and Pomona.

3. Sarah giving Hagar to Abraham. These are admirably painted pictures of his later period, but with a prosaic and modern conception of the subject which renders them very unattractive.

JAN STEEN.—A woman, in a large straw hat, seated: transparent and powerful in colouring, but hanging too high for further opinion.

TENIERS.—The Temptation of St. Anthony; a very rich composition. The old witch bringing a woman to him in a black dress, and other incidents in the picture, agree with that of the same subject in the Museum at Berlin. This one, however, is executed in his warm tones in a full body of colour, and presents the most striking effect. Formerly in the Lapeyrière collection.

ISAAC VAN OSTADE.—Three men and two horses, one of a grey colour, before the door of a house: very powerful and transparent, but hung too high.

CUYP.—1. Eighteen fishermen upon the ice cutting holes for their nets; also a sledge with two persons. In the distance the church of Dort. On wood, 1 ft. 9 in. high, 2 ft. 10¼ in. wide. A powerful, transparent, and careful work in his second manner.

2. A stable with cows, with the sun shining in: very warm and clear in colour.

PHILIP WOUVERMANS.—1. A woman and a child and a water-carrier, upon a hill: a picture of powerful and clear colour and careful execution, in his first manner.

2. A landscape; the foreground, with a herdsman, in the deepest shadow, the distance warmly lighted. A picture of great charm.

3. A grey horse upon a hill, another horse coming up: very clear and sunny, in his second manner.

4. A hunting-party halting by a piece of water; a lady dismounting from her horse: delicate in execution, powerful in colour, only in some portions rather dark. Second manner.

JACOB RUYSDAEL.—The sea-coast at Schevening; figures, walking in the water, by Adrian Van de Velde: the cool keeping is masterly; the silvery tones of the clear sky are rare with him. The execution of the details very refined.

DECKER.—A large landscape with waterfall and impending rain.

The best picture I know by this painter. In beauty of composition, power of effect, and truth of every portion, but little inferior to Ruysdael.

WATERLOO.—A wooded landscape: a good specimen of the rare pictures extant by this master.

ARTUS VAN DER NEER.—An evening landscape with water, with trees and a canal: excellent in effect, and of that broad treatment peculiar to his later period.

JAN BOTH.—A landscape in warm evening light: very clearly and solidly executed.

PYNAKER.—A landscape of happy composition and careful execution.

VAN DE CAPELLA.—A sea-piece: of warm but partially dark tones.

EMANUEL DE WITT.—The Exchange at Antwerp: a very careful picture with numerous figures.

JAN DAVID DE HEEM.—A wreath of fruit: an admirable picture in arrangement, force, and transparency of colour.

PICTURES BELONGING TO GEORGE VIVIAN, ESQ.

Although Mr. Vivian has but few pictures in his London house, yet three of these are too important to be passed over.

ANDREA MANTEGNA.—The Triumph of Scipio, in chiaroscuro, most carefully executed, and a work of his best and latest period. The draperies, which are taken from the antique, are particularly free and masterly. The Triumphs of Cæsar, in Hampton Court, are in so lamentable a state, that this well-preserved specimen may be considered as a chef-d'œuvre of the master—one in which we see the original and elevated manner in which he represented scenes from the ancient Roman world. This work is specified among those which Mantegna left at his death. Since I saw this picture in the British Institution in 1835, it has become much blackened with the smoke of London, and is also hung too unfavourably to be examined.

MORALES.—A head of Christ crowned with thorns, excelling, in grandeur of form, depth of expression, and warmth of tone, all the heads of our Lord that I have seen by this master.

SIR CHARLES EASTLAKE.—Pilgrims in sight of Rome. This

picture, in beauty of motives and tender harmony of colours, belongs to the best works of this class that I have seen by this master.

It is to be hoped that Mr. Vivian will remove these pictures to his beautiful country seat, Claverton, near Bath, where they may be secure from the injury of a pernicious atmosphere, and seen to due advantage.

PICTURES BELONGING TO THE EARL OF CHARLEMONT.

The kindness of Colonel Rawdon procured me the pleasure of seeing Hogarth's two pictures, the Gates of Calais, and the Gambler's last Stake. As these compositions are well known by means of the engravings, I will only remark that the first is painted in a cool silvery tone; the second with a colouring unusually powerful and warm for Hogarth, and with great animation of expression. Popular as this master is, there are many who will be glad to know where these two pictures, which were preserved for a number of years in Ireland, now are.

PICTURES, BY GREUZE, BELONGING TO MR. MILLS.

The visit which, in company with Lord Malmesbury, I paid to the residence of Mr. Mills, was too short to enable me to form any discriminating estimate of the various pictures here gathered together under the name of Greuze. The following, however, impressed me as admirable specimens of the master:—

A father reading prayers aloud to his family. The conception is very true, the separate actions happy and pleasing, the execution careful and in a cool silvery tone.

A girl and a boy, formerly, if I am not mistaken, in the collection at Stowe. Naturally and vividly conceived, and transparently and freshly coloured. Next in interest is a girl, a mere child, painted in a reddish tone, and a boy; both very attractive pictures. Also of his older girls I observed some genuine and refined specimens. Other pictures appeared to me too feeble for the master; and one, of a girl gathering flowers, was decidedly a copy.

PICTURES BELONGING TO COLONEL RAWDON, M.P.

Among many very good pictures of a second and third rank which adorn the rooms of this gentleman's residence, the following two appeared to me particularly remarkable :—

JAN STEEN.—The Sacrifice of Iphigenia. No subject can be well imagined more foreign to the talent and mode of thought of the painter. In so far therefore this picture is very remarkable. But though the figures are well arranged, and the picture in every respect shows his usual careful and transparently-coloured work, yet the adaptation of the same heads which figure in his own charming but vulgar line leaves that tragi-comical impression on the mind that might be expected.

SIR JOSHUA REYNOLDS.—Diana ; evidently a portrait. Though this picture has somewhat faded, yet the great delicacy of the head, and the grace of action, render it very attractive.

LADY GARVAGH.

RAPHAEL.—This is one of the most pleasing cabinet pictures by the master that I am acquainted with. The Virgin, a most beautiful and delicate figure, seated on a bench, with the Child on her lap, is stooping over the infant St. John, who, holding a green reed cross in his right hand, reaches, with an expression of the liveliest joy, at a pink, which the lovely Infant presents to him. Between two arches is seen a mountainous landscape, with buildings of a light tone. This little picture, in which the figures are about one-third the size of life, has, among the known pictures of Raphael, the most resemblance to the Madonna della Sedia, and may perhaps have been painted a little earlier, in the first part of his residence in Rome. The whole has a delicate harmonious effect. The flesh, which is yellowish in the lights, and lightish brown in the shadows, agrees extremely well with the pale broken rose-colour of the under garment, and the delicate bluish-grey of the upper garment of the Virgin. A handkerchief, which she wears on her head, is of a pattern like that of the upper sleeve of the Madonna della Sedia. In the seams and glories gold is used, though very delicately. The execution is particularly careful, and it is in an excellent state of preservation.

Mr. Day obtained this gem from the Aldobrandini family at Rome, and sold it to Lord Garvagh. The only engraving that I know of it is in d'Agincourt's great work.

LORD HATHERTON.

Lord Hatherton has only a few pictures, but among them the masterpiece of Hobbema, both for extent and for excellence; a picture which is equal to a whole gallery. Though a few groups of trees, a farm-house, a pool of water, and some hedges and meadows constitute the whole of the subject, this work is of the utmost charm. For striking truth of nature, delicacy of aërial perspective, effect of a bright afternoon sun, and masterly lightness of execution, there are probably very few pictures in the world which can bear a comparison with this. I can therefore very readily conceive his Lordship's having refused 3000*l.* for it. It is inscribed with the name and the date 1663. On canvas, 3 ft. 6½ in. high, 4 ft. 2½ in. wide.

HON. MR. ASHBURNHAM.

This gentleman, the brother of Lord Ashburnham, possesses a Carità by ANDREA DEL SARTO, which is, without question, the picture mentioned by Vasari as painted in 1529, and purchased by Conti, the painter, from the widow of the master, and which, at the time of Vasari, was in the hands of Niccolo Antinori. It is not surprising that it agrees in composition with the well-known picture in the Louvre, for Andrea del Sarto was not famous for his powers of invention, as the frequent repetition of various heads and motives in his pictures proves. Nor was this picture finished, which is perhaps the reason why it remained in the possession of his widow. Nevertheless, it is highly attractive, of masterly painting, and incomparably better preserved than that in the Louvre. Vasari's opinion that this picture was destined, with that of the Sacrifice of Isaac, in the Dresden Gallery, to be a peace-offering to Francis I., has been, as respects the Dresden picture, already doubted by Bottari, and is in the highest degree improbable as regards Mr. Ashburnham's picture, inasmuch as the master had already painted a Carità for Francis I.

HENRY BEVAN, ESQ.

This gentleman possesses two admirable pictures by BONIFAZIO, of religious allegorical subjects. Also a choice collection of the Dutch school, among which are beautiful specimens of WOUVERMANS, ADRIAN VAN DE VELDE, TENIERS, CUYP; a calm at sea, by WILLIAM VAN DE VELDE; a winter-piece, by ARTUS VAN DER NEER; a BERGHEM, a WYNANT; and a girl playing with a dog, surprised by huntsmen, by METZU. Some of these are from the collection of the Duke de Berri.

Since the year 1835, when the above was written, Mr. Bevan has added some valuable pictures to his collection, so that I the more regretted not being able to visit it before this gentleman left town.

COLLECTION OF F. HEUSCH, ESQ.

As early as 1835 the late Mr. Heusch was in possession of a very pleasing collection of pictures of the Dutch school, which, since then, he had increased by a number of chefs-d'œuvre, so that, if not the most numerous, it is, at all events, one of the choicest collections of this school in England.

I can only mention here such pictures as made most impression on my mind, many having escaped my recollection from the circumstance of their not being hung upon the walls, but exhibited to me separately on an easel by the friendly proprietor.

FRANS VAN MIERIS.—1. His own portrait, in a black velvet cap, dated 1667. On wood, 6½ in. high, 5 in. wide. Very animated, light, clear, and delicate.

2. Portrait of Frank Wouters, in grey silk dressing-gown, a letter in his hand. On wood, 9 in. high, 6½ in. wide. Of similar merit as the foregoing, but with the rank flesh-tones which sometimes occur in his works.

WILLIAM VAN MIERIS.—1. A ragged lad exhibiting a raree-show to a child. In this picture the master surpasses himself; for, in addition to his extreme finish, the subject is pleasing, the arrangement tasteful, the heads are true and expressive, and the colouring warm and harmonious. Painted for the Holderness family, and bought at the sale of Mr. J. T. Tuffins' pictures, for 350 guineas. On wood, 1 ft. 11 in. high, 1 ft. 9⅛ in. wide.

2. A pretty cookmaid in a window, calculating the price of a piece of salmon, a fowl, &c. This picture combines a warmer colouring than his later pictures usually display with his customary high finish. Inscribed, and dated 1710.

EGLON VAN DER NEER.—A young female, richly attired, is washing her hands in a silver basin held by a page. In the background another girl dressing herself. A maid is endeavouring to keep out a cavalier. This picture displays such taste of arrangement and grace of action, so masterly a finish, such warm and harmonious flesh-tones, and, finally, a chiaroscuro of such delicate feeling, as to place the artist on a par with the first painters of conversation pieces. Inscribed, and dated 1675.

PHILIP VANDYCK.—A young man and woman at a window, performing music; also a boy with a bird. Of a delicacy of finish seldom found in this artist's pictures.

PETER LEERMAN.—This rare master, who was contemporary with William van Mieris, has here represented a concert. The hands are very delicate; the execution resembling that of Slingelandt.

FRANS VAN MIERIS the younger.—A woman selling poultry. So far interesting for the connoisseur as showing how long the taste for high finish was retained in the Dutch school, and how entirely the feeling for the old warmth and transparency of tone had by this time disappeared. Inscribed, and dated 1728.

JAN STEEN.—Two women at the door of a house, listening to two musicians, who are surrounded with country people. On wood, 1 ft. 6¼ in. high, 1 ft. 1 in. wide. The humour expressed in the musicians, the spirited and clever execution, and the singular transparency of the colouring, render this picture one of the chefs-d'œuvre of the master.

ADRIAN VAN OSTADE.—1. A village festival. Numerous figures engaged in cooking, dancing, love-making, &c. In the picturesque arrangement and the many animated motives, in the broad and clear masses of light and shadow, in the reddish golden tones of the flesh, and, finally, in the spirited and careful execution, this is one of the first works of the master; also one of the largest. Inscribed, and dated 1659. Formerly in the Penrice collection.

2. Three peasants playing cards, one of them pouring out beer;

three at the fire, and three more in the background. Also a very choice work by the master, inscribed, and dated 1674. From the collection of Sir Simon Clarke.

3. Two men and a woman reading a newspaper aloud, at a table. Of oval form, and dated 1650. Very harmonious; warmly and transparently coloured, and of broader treatment than usual.

TENIERS.—The market at Ghent. About three hundred small figures are assembled together, engaged in buying and selling in the booths. Among the many happy motives is that of a merry fellow puffing his drinkables. For richness of composition, delicacy of keeping, clearness of sky, tenderness and spirit of touch, in short, in every respect, one of the chefs-d'œuvre of the master. On wood, 2 ft. 10 in. high, 3 ft. 9 in. wide. Purchased at the sale of the Duke de Berri for 666*l.*

ADRIAN VAN DE VELDE.—1. A reddish cow drinking; a dun-coloured cow lying down; five sheep, with a herdsman and a woman, on a rising ground. These are the chief subjects of an exquisite picture, inscribed, and dated 1670. The reflections in a dark piece of water are of singular transparency; the execution very soft and delicate, and yet not over-smooth.

2. A landscape, with cattle; a man playing the flute, a woman beside him. The ruins of a castle upon a rising ground. The sunny lighting and singular tenderness of execution give this picture a peculiar charm. Inscribed, and dated 1671. From the collection of the Duke de Berri.

CAREL DUJARDIN.—1. A landscape in the freshest morning light, with rocky hills in the background. A grey horse drinking in a stream in the foreground. Several dogs; one barking at a goat, who sprays the water about in its agitation. This is represented in the most masterly way. Carel Dujardin is justly famed for his delicate and clear silvery tones, such as this picture exhibits in perfection. Inscribed, and dated 1660. Formerly in Mr. Wells' collection.

2. Upon a road, much overgrown with trees and brushwood, is seen an old swineherd, with thirteen pigs, eating his dinner. Before him his dog, the only sharer of the meal. The effect of an autumn noonday is here given with singular truth; the execution highly spirited. On canvas, 1 ft. 1 in. high, 1 ft. 4 in. wide.

ALBERT CUYP.—A landscape, with hills in the background, a stream in the foreground; a man on a grey horse talking to another man; two cows and some sheep; a soft and transparent evening light pervades the whole. A very beautiful and careful work of his second period.

PHILIP WOUVERMANS.—A landscape, with three cavaliers watering their horses; in the centre a woman with carrots, and a child. Upon a bridge a horse and cart. This very beautiful picture unites the greatest vigour in the figures with the most silvery tones in the landscape, and a masterly treatment of the whole. Inscribed.

JACOB RUYSDAEL.—A wooded and well-watered country, with a dark sky, faintly lighted by the rays of an evening sun. This careful and poetic picture partakes of the character of his etchings No. 1 and 2 mentioned by Bartsch, and which is so seldom seen in his pictures. The fresh green of the trees, and the reflections of the light on the water, are most admirable. In the careful execution of the trees the influence of Hobbema may be traced.

HOBBEMA.—1. A landscape, in a Rembrandt-like vigour of golden colour, in which the contrast between the dark masses of wood and a house in full sunshine is very striking. Solidly painted, and dated 1665.

2. A landscape, with a cottage beneath, trees to the right; in the centre a path, on which a ray of sunshine has fallen. This, on the other hand, is executed in masterly silvery tones.

JAN BOTH.—A landscape, with a wood with the afternoon sun upon it; figures upon the road; to the left a piece of water. With all his warmth of tone he has preserved the local green of the trees with unusual truth. The execution is very careful.

JAN HACKAERT.—A large stream at the entrance of a wood; a stag hard pursued by a pack of hounds, and a huntsman on horseback; on a road, thick with trees, are other huntsmen and dogs. In addition to the usual transparency of this master, this picture exhibits a force and freshness seldom seen in his works. The figures by Lingelbach are also chefs-d'œuvre in their way. On canvas, 1 ft. 1¼ in. high, 10⅝ in. wide.

WYNANTS.—1. Falcon-flying. A landscape of picturesque composition, and rich in agreeable details, with a falconer in front carrying falcons on a staff, two dogs following; near him another

figure, with two more dogs; also a lady and gentleman on horseback, with dogs. Painted in a fresh, yet warm, morning light, with great transparency; a carefully-executed and very remarkable picture. The figures, introduced by Lingelbach, deserve the same praise. Formerly in the collection of the Duke de Berri. On canvas, 1 ft. 9 in. high, 2 ft. 2 in. wide.

2. A large landscape, with a tree admirably reflected in water, but somewhat harder than the foregoing picture.

WILLIAM VAN DE VELDE.—A quiet sea; three vessels in the foreground. The reflections admirably given; the sky of the greatest delicacy. This gem is inscribed.

LUDOLPH BACKHUYSEN.—A sea-coast, with rather violent breakers. In the background, to the left, hills; a man in a blue dress in the foreground. The water is of the utmost truth and transparency, the sky perfectly luminous. The touch displays all the velvet softness of the master. Inscribed. A worthy pendant to the William Van de Velde.

VAN DER HEYDEN.—1. View of a château surrounded with a brick wall; a group of trees opposite; another building behind; several rich and spirited figures, introduced by Adrian Van de Velde, among which a gentleman leaving the house, followed by a servant, with a poor woman waiting for him, is peculiarly happy. This picture is one of the chefs-d'œuvre of the master. Seldom are his silvery tones sustained with so delicate a gradation of aërial perspective and such a transparency of execution. On wood, 1 ft. 7½ in. high, 2 ft. 3 in. wide. From the collection of the Duke de Berri.

2. The perspective view of a broad street in Cologne, with an ancient gateway, a church with a lofty square tower, and the pinnacle of another church close by. Figures by Eglon Van der Neer —that of a woman sweeping the pavement is particularly remarkable — with his usual delicacy of execution (which is only stiff and feeble when he represents trees), and of singular transparency. On wood, 1 ft. high, 1 ft. 3 in. wide. From the same collection.

VAN HUYSUM.—A basket with mingled fruits and flowers, behind a vase. In beauty of arrangement, as well as for truth and finish—especially of the grapes—this is one of the most admirable works by the master. Inscribed. From the same collection. On canvas, 2 ft. 7 in. high, 1 ft. 11½ in. wide.

PICTURES BELONGING TO GEORGE YOUNG, ESQ.

This gentleman affords a striking example of the development of the taste for works of art during the last ten years among a class in whom it was before then, generally speaking, unknown. In the few pictures in this gentleman's possession, belonging chiefly to the English school, are some chefs-d'œuvre of eminent artists, for which he has given high prices. The chief specimens are—

TURNER.—The Plagues of Egypt, a landscape of large size and of a grand and highly poetical gloom of character; on a rising ground in the distance are detached buildings lightened by single rays of sunlight piercing the black clouds. In the foreground are seen some victims of the pestilence. Most carefully carried out in all parts and also transparent in colouring. One of Turner's most distinguished works.

SIR D. WILKIE.—A group of a Bacchanalian character under trees, occupied in gathering fruit, of fine idyllic feeling, delicately drawn and carried out in a solid body of a transparent golden colouring. The clever landscape background is treated in the style of Titian. This picture is remarkable as an example of Wilkie's successful treatment in his earlier period of a subject so totally at variance with the tendency of his genius. Here is also the sketch of his celebrated picture "Distraining for Rent," and also some admirable drawings.

CONSTABLE.—A landscape of considerable extent with large trees and a wide green distance. In this picture the painter appears, properly speaking, as the head of the realistic school of English landscape-painters. Truth of nature is visible alike in conception, in happily chosen lighting, in power and truthfulness of colouring, and in careful execution of detail. In every respect one of his best pictures. Inscribed.

SIR AUGUSTUS CALCOTT.—A sea-piece of his best period, poetically conceived, with great vigour of colouring and careful execution. Also a smaller picture, an Oriental scene, of very spirited conception.

STANFIELD.—Two companion pictures, an agitated and a quiet sea, both excellent. In the first the clearness and truth of the light water are marvellous.

COLLINS.—A large picture with many figures. A masterpiece in happy motives, and in power and transparency of colouring.

WEBSTER.—One of his more recent pictures, most attractive in composition and successful in execution.

CRESWICK.—A large landscape with lofty trees, with a light distance seen between them. True in conception and carefully executed.

Of the older pictures in Mr. Young's collection I remarked a large landscape with a river, by Wynants, with his name inscribed; carefully executed in a somewhat heavy tone, in his early manner, and of unusual composition for him.

Also a family of cocks and hens by Hondekoeter, admirably composed and of good action, transparently coloured throughout and carefully treated.

PICTURES BELONGING TO SIR CHARLES COOTE, BART.

Owing to the kind intervention of Colonel Rawdon, I was permitted to inspect the pictures of Sir Charles Coote, a wealthy Irish gentleman, then absent from his residence.

Immediately on the staircase hangs a Bonifazio, which, in warmth and transparency, indicates the better period of this very unequal master.

In the dining-room also I was particularly attracted by a family piece, representing an old couple and a young woman, a picture of animated conception and delicate execution, which I am inclined to assign to the rare and admirable painter Sofonisba Angosciola. It is here erroneously ascribed to Alessandro Allori, called Bronzino, the young female being designated by the name of Bianca Capello.

ZUCCARELLI.—Europa and the Bull; one of the richest and most careful specimens I have seen of this master.

The drawing-room is adorned with three chefs-d'œuvre by celebrated English painters of the modern English school—a view of the Scheldt by SIR AUGUSTUS CALCOTT, which in size, delicacy of drawing, gradation, and general transparency, belongs to his best works; a pantry with dead game, and a cat surprised by a dog, by SIR EDWIN LANDSEER, the picture which admitted him into the Royal Academy, and which exhibits a power of colouring

and a solidity of execution recalling such masters as Snyders and Fyt; finally, by STANFIELD, a very large picture of the ruined bridge and papal palace at Avignon, of excellent keeping and fresh transparent colouring, and with a precision of execution seldom found in pictures of this size. Sir Charles Coote possesses also, I understand, many valuable pictures in Ireland.

SPANISH PICTURES BELONGING TO G. A. HOSKINS, ESQ.

MURILLO.—1. The infant Christ sleeping in the arms of St. Joseph. From the Standish Gallery.

2. Small sketch for the picture at Seville, of St. Thomas, with his foot on the globe, embracing the infant Christ.

VELASQUEZ.—Landscape. The old Alameda of Seville, with the Roman Temple of Hercules in the foreground. Collection of Louis-Philippe.

ZURBARAN.—1. St. Francis with the Stigmata, and shadow on the wall.

2. St. Justina.

MORALES.—1. Christ at the Column.

2. Christ bearing the Cross.

ROÉLAS.—Large picture. Meeting of the infant Saviour and St. John; with the Madonna, St. Elizabeth, and other figures.

PALOMINO.—A Franciscan, with architectural background.

CAMPANA.—The Magdalen taking off her pearls.

JOANES.—1. SS. Lucia, Barbara, and Caterina.

2. SS. Peter and Paul.

JUAN DE RIBALTA.—Large picture of St. John and the Lamb, in a wild dark landscape.

FRANCISCO DE RIBALTA.—Christ bearing the Cross. A good copy of the Sebastian del Piombo in the Madrid Gallery.

ORRENTE.—St. John and the Lamb, in a wild landscape.

JACINTO GERONIMO ESPINOSA.—Madonna, with infant Saviour holding a string of coral, encircled with cherubs.

FRANCISCO DE HERRARA.—St. Francis with the Stigmata; half-length.

ALONZO CANO.—Madonna and Child.

IRIARTE.—Large landscape with figures.

BORRAS.—St. Rock.

JUAN DE SEVILLA.—St. John.

GUERCINO.—Head of Hagar.

GIULIO CAMPI.—Marriage of St. Catherine.

I am indebted to the Rev. Davenport Bromley for this notice of Mr. Hoskins' pictures, which I did not see myself.

PICTURES BELONGING TO W. A. MACKINNON, ESQ.

The considerable number of pictures which this gentleman inherited from an uncle are in such an unsightly and neglected condition, and, with the exception of a very few, so darkly and unfavourably placed, that I should hardly mention them at all were it not for a few genuine and good pictures which I recognised, and which led me to conclude that there must be some more worthy of notice among the number.

LUCAS CRANACH the younger.—A male portrait, with an unusual decision of form, and powerful warmth of colouring, indicating his earlier period. A date, as far as I could interpret it, was 1557, which would agree with that time.

JAN WEENIX.—A dead hare; a good picture, inscribed.

DAVID VINCKEBOOM.—A pretty landscape, considering the master, with figures from Scripture history.

LEONARDO DA VINCI.—St. Catherine. Though the name given is erroneous, yet it is a pleasing picture of that master's school.

GASPAR POUSSIN.—A beautiful and poetic landscape of considerable size.

Another landscape, originally of the same excellence, is too much darkened and hangs too high to permit of an opinion.

Two portraits attributed to VELASQUEZ—one of them a head, which often occurs—hang also too high to admit of an opinion.

PICTURES BELONGING TO JAMES MORRISON, ESQ.

DRAWING-ROOM.

TENIERS.—1. The Seven Works of Charity. An admirable example of this favourite subject, so often repeated by the master. From Sir Thomas Baring's collection, Stratton.

CLAUDE LORRAINE.—1. The Israelites dancing round the Golden Calf. The forcible nearer portion of the scene wants con-

nexion with the middle distance, which may have lost some portion of its glazing.

GREUZE.—A girl about to try her fortune by pulling the petals of a white flower; a charming specimen, small life-size, in an oval.

TENIERS.—2. The Guard-room. In the foreground, soldiers playing at cards. In a part of the background is introduced the subject of the Angel delivering Peter.

TITIAN.—The painter himself, with his innamorata; the picture etched by Vandyck. As regards the portrait of Titian, probably the work of one of his able assistants.

VANDYCK.—Head of a middle-aged man, with a ruff. This appeared to be a good specimen, but it hung too high to admit of a decided opinion.

JACOB RUYSDAEL.—A narrow wooden bridge over a rough stream. A confused subject, but proving the more the power of the artist.

RUBENS.—1. Charles V. receiving a deputation from the citizens of Antwerp; a sketch. This picture hung too high to enable me to examine it critically.

ALBERT CUYP.—A fine specimen of one of his sunny landscapes, enlivened with figures and cattle. In the foreground a shepherdess; a man on an ass laden with vegetables emerges from the clear shadow, in another part of which some figures are reposing. The cattle are picturesquely placed at various distances. The whole is pervaded with the glow and atmosphere of a fine summer's evening. Of solid impasto and harmonious tone, and in a perfect state of preservation.

TENIERS.—3. A Dutch merrymaking, including a dance. Numerous figures charmingly executed, and exhibiting his usual characteristics. The sky very beautiful. On the right, part of a rainbow is introduced.

RUBENS.—2. An excellent sketch for the large picture of the four Evangelists, in the Grosvenor Gallery.

CLAUDE LORRAINE.—2. Europa. A beautiful expanse of sea in fine gradation. This exquisite specimen is in the most perfect state of preservation. The outline of the land is that seen from the neighbourhood of Terracina, with Circe's Promontory in the distance.

CAREL DUJARDIN.—Figures and animals near an antique

vase and some ruins; low in tone and warmer than usual, but very harmonious.

VANDYCK.—The infant Christ and St. John; entire figures. A highly finished picture, but rich and clear in colour. A glass which protects it, and its somewhat high position, prevented my examining it closely.

JAN STEEN.—Grace before Dinner. The figures consist of an elderly peasant couple; the woman holding a child. On the wall hangs a paper inscribed with the words of their thanksgiving. The extreme poverty of the meal, contrasting with the sincere piety of the recipients adds a moral charm to this admirably executed small work.

ALBANO.—A mother, with some pleasing children, seated on the ground, and reaching up to gather some grapes. Well composed and executed.

WILLIAM VAN DE VELDE.—An effect of aërial perspective on a calm sea, by means of numerous vessels at different distances, conveying the impression of a vast expanse in a picture of small dimensions.

GIACOMO BASSANO.—The Adoration of the Shepherds. A very bright and clear, yet forcible specimen; the local colours lighter than is often the case in his pictures.

ADRIAN VAN OSTADE.—A lawyer with a velvet cap, reading; an exquisite specimen, but not in his warmest tone.

PARMIGIANINO.—The Virgin and Child, St. John, and St. Catherine. This picture with its fine landscape is in excellent preservation.

GERARD DOW.—A philosopher with a globe. A pendant to the Adrian Ostade, and also a choice specimen.

PHILIP WOUVERMANS.—A seaport, with figures and horses; unusually forcible for him.

GASPAR POUSSIN.—A large, but for him rather light landscape; hung too high for me to express an opinion of its merits.

VAN DER HEYDEN.—Buildings with landscape; a well-composed and very clear specimen.

Two small landscapes; one by WYNANTS, the other by ISAAC OSTADE; both excellent specimens of the masters, and the Ostade especially quite a little gem.

On a pedestal in this room I remarked a fine specimen of Luca

della Robbia's glazed earthenware bas-reliefs—a Madonna with the Child, reaching towards a lily.

DINING-ROOM.

RUBENS.—2. A very fine sketch, representing a saint appearing in the air; called the Legend of St. Mark. Below are figures in a suffering state, and more than one as if possessed. In many respects resembling a composition by the master in the Belvedere Gallery at Vienna.

Portrait of Dr. Johnson, said to be the last of the lexicographer by SIR JOSHUA REYNOLDS, and executed for Boswell.

VAN HUYSUM.—Flowers. A very powerful specimen, rich in effect and colour.

Among some modern water-colour drawings in the back drawing-room I observed a fine glowing specimen of Turner on a large scale; in the foreground is a swan's nest.

The ornamented framework of the mirror in this room is unique of its kind, consisting of a series of enamels, forming two pilasters reaching to a considerable height on the walls. It is said to have belonged formerly to Marie Antoinette, and was purchased from Mr. Watson Taylor.

The specimens of costly plate, vases, objects in ivory—one a large goblet, consisting of figures carved in ivory in the style of Fiamingo—Raphael-ware, and other tasteful objects, are quite in keeping with the other works of art in this fine collection.

PICTURES BELONGING TO SIR CHARLES EASTLAKE, P.R.A.

Besides a rich and choice library of books and engravings, illustrative of the history of art from the middle ages to the present time, in which the connoisseur in such literature will find rarities often sought in vain in the largest libraries, Sir Charles Eastlake possesses a few pictures by the old masters, more or less remarkable.

JUSTUS VAN GHENT, the chief scholar of Hubert van Eyck.—The scene represents the presbytery of a beautiful Gothic church. In front the body of a bishop, in full pontificals, is being lowered into an open vault, while a number of personages, ecclesiastical and lay, are standing around. Outside the railing of the presbytery are seen the common people peeping curiously through the

bars. On the altar is a large bronze reliquary, with St. Hubert enthroned in the centre, and above that the altar-piece, a Crucifixion in brown chiaroscuro. To judge from the statue of St. Peter, on a pillar surmounting this, it would seem that the church was dedicated to that Apostle. Higher up on the piers of the choir are the statues of eight apostles." This picture, which is painted on wood, and is about 3½ ft. square, belongs to the finest works which have descended to us from the great Van Eyck school. Besides the truthful and animated individuality of the heads, the detail of the embroidered garments and other accessories, and the singular transparency of the colour—all characteristic qualities of this school—it possesses also, in a rare degree, a feeling for distinctness and style in the arrangement of the very numerous figures, and an excellent plastic feeling in the statues. My friend M. Passavant, who saw the picture before I did, came to the conclusion that it was the work of Justus van Ghent, in which I concur with him. It shows affinity, on the one hand, with the Last Supper by that master, in the church of St. Agatha at Urbino, and, on the other, with the four wings of the Last Supper in St. Peter's at Louvain, now divided between the Berlin and Munich galleries.* Formerly in the collection of Lord Besborough.

REMBRANDT.—An old woman in black dress, white cap, and ruff; taken in front. Inscribed in the centre, "Rembrandt ft. 1634, Ae. sue 83." The picture was painted under a high light, and is of an energy and animation of conception, with a breadth and power in the solid treatment, and a depth and transparency of warm tone, seldom equalled even by this master. From the collection of Mr. Wells.

VANDYCK.—Armida enamoured of the sleeping Rinaldo. A very graceful, spirited, and carefully painted composition in chiaroscuro.

JACOB JORDAENS.—Study of a head of the Virgin—obviously a portrait—admirably modelled in his transparent and warm tones.

A Riposo, also in chiaroscuro, is a pleasing work by some second-class scholar of Rubens. From the collection of Sir Mark Sykes.

A Crucifixion, of the old Italian school, which I had seen

* The prophet Elijah, and the Ordinance of the Easter Lambs, at Berlin (Nos. 533, 539); Abraham and Melchisedeck, and the Gathering of the Manna, at Munich (Nos. 44, 55).

formerly at my friend Ottley's, and in which I recognised a very good picture by SPINELLO of AREZZO.

VENETIAN SCHOOL.

GIOVANNI BELLINI.—The Virgin, with the Child seated before her, surrounded with four saints. The head of the Virgin shows with unusual distinctness the influence of Antonello da Messina, while the picture generally, both in the noble expression of the individual heads, and in the earnest, deep, and full harmony of the colours, belongs to the best works of the master.

ANDREA CORDELLE AGI.—The Virgin with the Child on her lap, who is giving the ring to St. Catherine on the left; on the other side, John the Baptist. In the background a hilly landscape with a lake. A good specimen of the mildness of expression, especially in the head of St. Catherine, and of the delicate gradations in the brownish flesh-tones, peculiar to this rare scholar of Bellini. Inscribed "+ 1504, Andreas Cordelle agy, discipulus iohannis bellini pinxit 24." From the Stowe collection.

CIMA DA CONEGLIANO.—The Virgin and Child with St. Peter and St. John the Baptist, dated 1495. This picture has something feeble in the expression of the heads, but is of singular warmth and harmony of colouring.

BONIFAZIO.—The Virgin with the Child on her lap, who is taking flowers from a basket which a female saint presents to him. The Virgin is receiving, on the other side, Tobit with the fish, introduced by the angel, to whom Joseph addresses himself. Below, in front, is the little dog. In front also the little Baptist, who is reaching eagerly up to the infant Christ. This rich and beautiful composition, with the fine character of the heads, especially that of the female saint, approaches Titian in warmth and harmony of colouring, and is one of the most remarkable pictures by this unequal master that I know.

TINTORETTO.—Portrait of a Venetian gentleman, in his warm reddish tones; of masterly gradation.

PAUL VERONESE.—1 and 2. St. Gregory the Great, in pontificals, his hands clasped. St. Jerome reading the Scriptures. Each about a third the size of life; carefully painted sketches, of noble expression, fine action, and harmoniously broken colours.

GIACOMO BASSANO.—The Adoration of the Shepherds. A

rich composition, carefully executed in transparent tones. From the collection of Mr. Jeremiah Harman.

NICOLAS POUSSIN.—A careful copy of Giovanni Bellini's well-known picture with Titian's landscape, in the Camuccini collection at Rome. Very spiritedly painted, and interesting as a study of this great master, though the dark ground has destroyed all keeping. From the collection of Mr. Coningham.

A copy of the celebrated female portrait by Titian, in the Sciarra Colonna Palace at Rome; an admirable imitation of the original in every respect.

SIR THOMAS LAWRENCE.—Unfinished portrait of Lady Calcott, whose fine features are here given with singular delicacy and lightness.

Finally, two careful sepia drawings, called the Triumph of Riches and the Triumph of Poverty, by FEDERIGO ZUCCHERO, from pictures by Holbein. According to Horace Walpole's description of Strawberry-Hill, whence these drawings were purchased, p. 46, "These drawings, invaluable by the originals being lost, were purchased from Buckingham House, when Sir Charles Sheffield sold it to the king."* The spirited action, and beauty and grace of the figures, show how admirably this great portrait-painter was qualified for historical subjects.

COLLECTION OF PICTURES BELONGING TO MISS ROGERS.

Like her brother, Miss Rogers possesses a collection of pictures and also of Greek vases, which, though not equal in amount to those in the house of the poet, evince a great similarity of taste. I proceed to describe the pictures in the order in which they are placed in the rooms.

DRAWING-ROOM.

TENIERS.—1. A witch, surrounded with Cerberus and three

* The originals were painted in tempera "in the hall of the Easterlings merchants in the Steelyard," now destroyed. See Anecdotes of Painting in England, edited by Dallaway, vol. i. p. 151, for a detailed account of these drawings. Dallaway adds in a note:—"By the masterly execution of these drawings I should conclude them Zucchero's copies; but the horses, which are remarkably fine and spirited, and other touches, are so like the manner of Vandyck, that one is apt to attribute them to Vosterman, who lived in his time. Probably the Triumph of Riches is Vosterman's copy, and that of Poverty Zucchero's."

phantoms; of great effect, and showing affinity in colour and treatment with his picture of the guard-room.

VELASQUEZ.—Philip IV. on an Andalusian horse, in a darkly treated landscape.

FRANCESCO BASSANO.—The Adoration of the Kings; of striking colour and effect, but of somewhat decorative style of execution.

GIORGIONE.—A knight and his lady-love, in a highly poetic landscape, in which the dark-blue sea and the glowing evening sky form a most fascinating and striking contrast. The sky is of singular beauty, and one is tempted to believe that such pictures must have had great influence on Gaspar Poussin's skies.

MURILLO.—The infant Christ appearing to St. Anthony of Padua; a picture of earnest feeling, admirable effect, and careful execution, and an excellent representation of this subject, so often repeated by the master in various dimensions.

SCHIAVONE.—1. Several figures entering a boat. The motives very graceful.

BENOZZO GOZZOLI.—The Virgin enthroned with the Child, surrounded with nine angels, four of them supporting the canopy, the rest adoring. Some of the angels' heads express devotion, the others rather that innocent joyfulness which was more consistent with the cheerful, animated nature of the master. Considering the rarity of Benozzo Gozzoli's easel pictures, this little piece, which is executed in distemper with all the finish of a miniature, is a perfect treasure.

DOMENICHINO.—1. A horseman of very ludicrous appearance, with an owl on a staff in his hand, and a scroll on his back, in a dark landscape. This is the more remarkable from the circumstance that this otherwise serious master shows himself here in a, to me, totally novel and humorous light.

VAN DER HOOG.—To this little-known master, mentioned by Van Gool, I am inclined to ascribe the interior of a church, of singular finish, in the manner of Emanuel de Witt. It it inscribed with the monogram G. H. and 1651.

TENIERS.—2. A cave, with peasants praying before a cross, with a light distance; delicately executed in his brownish tone.

GASPAR POUSSIN.—1. A landscape; combining beauty of composition with a warm tone and careful execution.

GUERCINO.—1. Christ lamented by two angels; a good Replica of the picture in the National Gallery.

ARTUS VAN DER NEER.—Two small delicate pictures. One a moonlight, the other a fire effect.

SIR JOSHUA REYNOLDS.—1. A girl writing, in a landscape; very naïvely conceived, and spiritedly executed in a somewhat reddish tone.

2. A figure in armour with a baton, on a small scale. Successfully treated in the style of Vandyck.

WATTEAU.—Two small pictures of his usual subjects, and of the most remarkable transparency.

GAROFALO.—1. The Holy Family in a landscape; a building behind them; Joseph is helping the infant Christ into the cradle. Very attractive.

PARMIGIANINO.—The Nativity; John the Baptist present. A spirited sketch, treated in a large style.

GASPAR POUSSIN.—2. A much enclosed scene, with his fine feeling for the expression of solitude.

STOTHARD.—A fond couple upon the sea-shore, with storm and rain. Very poetical.

PIETRO FRANCESCO MOLA.—Hagar in the desert. Finely conceived, and very speaking in action.

WILSON.—Rocks on the sea-shore, with figures playing on musical instruments. Clear in tone, and delicately carried out.

LESLIE.—The Duchess and Sancho Panza, with the court around. Of animated character of heads, and of brilliant effect.

L. FRUITIERS.—A peasant woman near a cradle with three children. Spiritedly engraved on mother-of-pearl, and inscribed "L. Frutiers."

SIR DAVID WILKIE.—Highland sportsmen with a dead stag, listening to the sound of the bagpipe. A sketchily treated picture, inscribed 1821; but very spirited and animated.

TURNER.—A storm; treated almost entirely in brown. A spirited but very mannered sketch.

BONINGTON.—1 and 2. Two Italian sea-coast pieces. Spiritedly conceived, and delicately and clearly carried out in a silvery tone unusual to him.

BREAKFAST-ROOM.

HANS MEMLING.—The wings of a small altar-picture. On the one the portrait of an old woman kneeling with her patron saint; on the other, also kneeling, a young man with a prayer-book, and his patron saint, a youthful figure in armour; the background a landscape. These admirable little pictures retain much of his master, Roger van der Weyden the elder, and belong therefore decidedly to the earlier time of Memling.

LUCAS VAN LEYDEN.—The Evangelists St. John and St. Mark. The composition is the same as that of the well-known engraving by this master, and belongs therefore unquestionably to him. But the execution is in my opinion not quite worthy of him, though treated in the manner of his few genuine pictures.

Christ in the act of blessing, surrounded with the Apostles Peter, John, Andrew, and James; half-length figures, on a gold ground. The heads are very earnest and dignified, the execution solid, with somewhat heavy brown flesh-tones. This picture forcibly recalls, especially in the draperies, the earlier Netherlandish manner of ANTONELLO DA MESSINA.

ANGELO BRONZINO.—Portrait of Leonora di Toledo, wife of Cosmo I., Duke of Tuscany; half the size of life. An admirable work, distinguished from most of the pictures by this master by the transparency and warmth of the flesh-tones.

PETER NEEFS.—1 and 2. Two delicate and small interiors of churches.

GUERCINO.—2. A landscape, with figures near a clear piece of water; St. Peter's in the background. A remarkably good picture of this class by the master; the powerful foreground forming an attractive contrast with the clear and cool distance.

ANTONIO POLLAJUOLO.—To this master I am inclined to attribute the profile of a lady with full bust, and, as appears from the arms annexed, of the Soderini family. The head is of great delicacy. The picture is erroneously ascribed to Verocchio.

Portrait of a man with a falcon on his wrist: by some very excellent German contemporary of Holbein.

JAN VAN EYCK.—1 and 2. Portraits of a man and woman, on a red ground, each picture about 3¼ in. high by 2¼ in. wide, probably fragments of a larger picture. These have all the mar-

vellous vividness of his portraits, with his warm brownish shadows and whitish lights.

BAROCCIO.—The Entombment, a choice and small specimen of the master.

BOURGUIGNON.—Two horsemen fighting; one of them particularly animated and spirited.

GASPAR POUSSIN.—A poetic but somewhat dark landscape.

BERNHARD VAN ORLEY.—The Emperor Charles V., in full armour, upon a grey horse, holding an arrow in his right hand; on the ground, in the attitude of supplication, a Moorish king. This admirable picture refers probably to Charles V.'s campaign against Tunis.

SCHIAVONE.—2. The Nativity of the Virgin. In every respect, composition, grace of action, transparency and warmth of colour, and careful execution, one of the best specimens of this very unequal master that I know. A small picture.

DESIDERIO.—An architectural piece, of uncommon glow of colour, and of great breadth and solidity of execution; displaying this Neapolitan painter of the first half of the seventeenth century, who is seldom seen out of his own country, to the greatest advantage.

DOMENICHINO.—2. A very pretty landscape, with the Judgment of Paris.

GAROFALO.—2. The Virgin and Child, and two adoring angels. An elegant little cabinet picture.

3. Holy Family, with Elizabeth and St. John; also a genuine and pleasing picture.

JAN VAN GOYEN.—1. A marine piece, of most attractive truth of nature.

2. Shore of a Dutch canal. A very good picture.

The wing of an altar-piece, with a female saint, by some good Netherlandish painter of the time and in the manner of Quentin Matsys.

RUBENS.—The Triumph of Constantine over Maxentius, in the neighbourhood of Rome; a very spirited sketch. I first saw this picture at the British Institution of 1851, and have therefore reason to conclude that Miss Rogers may have added other valuable pictures besides this to her collection since the year

1835, which, I regret to say, was the last period of my visit to this lady.

Among the tolerably numerous specimens of Greek vases here preserved, I remarked several of great excellence of the hieratic style. The most distinguished is one representing Hercules, accompanied by Minerva and Mercury, dragging Cerberus from the infernal regions.

LETTER XIX.

APSLEY HOUSE: Colossal statue of Napoleon — Italian school — Correggio — Dutch school — Wilkie. — Earl of Carlisle's pictures — Sir Anthony Rothschild's pictures, and other works of art — Duke of Bedford's pictures — Mr. Labouchere's pictures — Dinner at his house — Mr. Sanderson's pictures — Mr. Bredel's collection — Mr. Wynn Ellis's collection: Italian, French, Spanish, Netherlandish, and English schools — Mr. Sheepshanks' collection: Modern English school — Mr. Wombwell's collection: Netherlandish, French, Italian, German, and English schools — Pictures belonging to the Earl of Listowel — Earl Brownlow's pictures.

APSLEY HOUSE.

THIS mansion, which is the town residence of the Duke of Wellington, is full of works of art, many of which are of great intrinsic value, while all of them derive interest, more or less, from their association with the history and life of the late Duke.

On entering the vestibule my eye was attracted by a bronze copy of the monument to Blucher at Breslau, executed by my friend Rauch, and here placed on a pedestal of porphyry. His excellent bust of the Emperor Nicholas was also here. Busts of the late Duke are in this room as well, one of them by Nollekens, but none conveyed to me the penetration, elevation, and, at the same time, humour, which mark his features. A few steps farther took me into the hall, where stands Canova's colossal marble statue of the great adversary of Wellington and Blucher. Never before were the vicissitudes of earthly greatness and splendour placed so strikingly before my eyes. Whatever may be the opinions entertained of Napoleon's character—and a German cannot be suspected of bearing him any affection—the sight of this statue filled me for a while with melancholy thoughts. Here was the man who had raised himself from obscurity to a pinnacle of power of which history gives no parallel; who had changed the face of the world, and subdued the whole continent with his arm; here was he in his proudest image, crowned with laurel, and holding Victory in one hand and the sceptre of dominion in the other, displaying these trophies beneath his conqueror's roof, and

that in so confined a space that there is not room enough even to view the statue! Considered as a work of art, the forms are too clumsy and heavy, the head too small in proportion, and not of such resemblance as the statue by Chaudet, which, as a companion to Julius Cæsar, adorns our Berlin museum.

I now proceed to notice the pictures that struck me most, according to the rooms in which they occur.

FRONT DRAWING-ROOM.

SIR DAVID WILKIE.—1. Chelsea Pensioners reading the Gazette containing the description of the Battle of Waterloo. The composition is very rich, the execution careful, and the impression made on the aged veterans is expressed with great variety, spirit, and humour; the effect, however, from the lightness of the general tone, which, in some respects, approaches insipidity, is not so great as in his other pictures. Painted in 1822, expressly for the Duke, who superintended its progress, and known by Burnet's engraving.

JAN STEEN.—The trait of humour in the late Duke's features accounts to me for the numerous admirable specimens of this master. 1. A physician feeling the pulse of an elegantly dressed girl; the mother by. A boy with bow and arrow, and a picture of Venus and Adonis, indicate the cause of the malady. This is one of the delicate and solidly-painted works of the master, in which he approaches Metzu. On panel, 1 ft. 6 in. high, by 1 ft 3½ in. wide.

2. A mother napping, apparently from the effects of too abundant indulgence of the glass, while her family take advantage of the predicament in various ways. One boy is emptying her pockets, two others eagerly assist him. A girl flirts rather unrestrainedly with her lover; the maid is similarly engaged with the fiddler; while a monkey playing with the weights of the clock gives us to understand that individuals so occupied take no note of time. Oyster-shells and other remains show the good cheer in which the party have been indulging. Besides the animation and truth of the various expressions, this picture is carefully executed, and of fine and transparent colouring.

3 and 4. Companion pictures, containing plenty of incidents which feasting and dancing give rise to in a riotous party of the lower classes. They belong, however, to the numerous pictures

by this master in which a prevailing brown tone gives a dark and monotonous appearance.

TENIERS.—A peasant's wedding, containing, within the small compass of 6 inches in height and 10 in breadth, no less than thirty persons, painted with the delicacy of a miniature, and at the same time with a very spirited touch. It is inscribed 1655. It was purchased at the auction of the Lapeyrière collection, in 1817, for 5550 francs.

ADRIAN OSTADE.—A company of boors drinking, smoking, and playing at ninepins. From the Choiseul Gallery. A genuine, but not a first-rate picture. 1 ft. 3 in. high, 1 ft. 0½ in. wide.

PHILIP WOUVERMANS.—1. Return from the chase. The rich composition, the landscape background, and the delicate, harmonious, silvery tone of the whole, render this one of his choicest pictures.

2. One of his usual ordinary halts of cavalry before a sutler's booth.

JAN VAN DER HEYDEN.—A view of Veght, near Maassen. Striking effects of light and shade, and admirable keeping, are here combined with the highest finish.

ADRIAN VAN DE VELDE.—A boat on a canal, with figures. The sight of this picture places the spectator in Holland. On canvas, 1 ft. 9 in. high, 2 ft. 3 in. wide.

SIR EDWIN LANDSEER.—A Highlander in the midst of his family, surrounded by the result of his day's sport. Of the utmost truth and individuality, carefully and ably executed in a rich warm tone.

SECOND DRAWING-ROOM.

My attention was here attracted by very interesting copies of the celebrated works of Raphael in Spain, namely, the Spasimo di Sicilia, the Madonna with the Fish, the picture called the Pearl, and the Visitation, all which the Duke caused to be copied of the size of the originals while they were at Paris. An old and excellent copy of the Madonna della Sedia is ascribed to GIULIO ROMANO.

THE GALLERY.

This apartment, which is hung with yellow damask, and lighted from above, contains a large number of pictures, of which I noticed the following:—

CORREGGIO.—Christ on the Mount of Olives. On panel, 1 ft. 2 in. high, 1 ft. 4 in. wide. I can hardly believe that there is another instance of so much art contained within so narrow a space as in this picture, which is by far the most beautiful representation that I have ever seen of this often-treated subject. In the foreground, on the left hand, resplendent with heavenly light, is the figure of Christ kneeling, in a white robe and blue mantle, intensely relieved against the midnight gloom of the background. Never till now have I seen the utmost agony of soul, united with resignation to a higher will, expressed with such depth, elevation, and poetry as in the small compass of this countenance, in which these words may be plainly read, "O my Father! if it be possible let this cup pass from me! Nevertheless, not as I will, but as thou wilt." Correggio had that passage in St. Luke in his mind, "And being in an agony he prayed yet more earnestly." The descending angel, who receives light from Christ, is not represented, as, contrary to my feelings (at all events at variance with Scripture), is frequently the case, with a cup in his hand. The expression of deep compassion for the agony of the Redeemer is combined, with marvellous skill, with that of the greatest veneration. It is not till the eye has satiated itself with the contemplation of this group that it distinguishes, amidst the darkness, the delicate aërial gradation of the middle-distance, with the three sleeping disciples; in the background Judas with his band, the trees of the landscape, and the faint indication of the dawn. Though all these parts have evidently darkened, they were undoubtedly kept very dark at the first, since this contrast with the luminous figure in front enhances the solitary gloom and mystery of the scene. The miniature-like, yet spirited execution, the depth, glow, and mellowness of the colour in the countenance of Christ, are not to be described. The style of form and feeling most resembles the St. Sebastian in the Dresden Gallery, which, according to my feelings, is of the most perfect period of Correggio. The picture must have been at one time much exposed to the sun, or other heat, for the colour has everywhere shrunk considerably. Otherwise, except in the left hand of Christ, in which the position of the fingers cannot be clearly seen, it is in an excellent state of preservation. According to Scannelli, Correggio gave this picture to an apothecary, in payment of a debt of four scudi. It was soon afterwards

sold for 500 scudi. Vasari, who saw it at Reggio, describes it in terms of the highest admiration, and calls it "la più bella cosa che si possa vedere di suo," that is of Correggio. Subsequently it came into the possession of the King of Spain. At the time of Mengs, who in his letter to Ponz speaks of it with the greatest admiration, it was in a cabinet of the Princess of the Asturias, in the Royal Palace at Madrid. After the battle of Vittoria it was found, with other valuable pictures, in the imperial of the captured carriage of Joseph Bonaparte. The Duke of Wellington restored it to the King of Spain, who, however, sent it back to him as a present. It was engraved as early as 1560 by Curti.

An old picture of the Annunciation, from a very spirited composition by Michael Angelo, engraved by Beatrizet, is here. This little picture is carefully executed in a warm brownish tone, and in a spirit akin to that of the great master.

SOGLIANI.—A pleasing picture, the Adoration of the Shepherds, here commonly called Perugino, but conceived quite in the manner of Lorenzo di Credi, master of Sogliani, who is well known to have been a fellow-pupil of Perugino in the atelier of Verocchio.

The Miraculous Draught of Fishes, in which the figures in the middle distance are taken from Raphael's cartoon, and others added in the foreground, is a carefully executed picture, in a glowing tone, by one of the best Ferrarese masters.

SPAGNOLETTO.—A picture taken from the engraving of Aogostino Veneziano, called Lo Stregozzo, of the same size, executed with great care and spirit, and well coloured. This is a very interesting work. The inscription, "R. V. inventor, Joseph J. de Ribera pingit, 1641," proves that this fantastic composition, in which a witch, seated in an enormous skeleton, is the principal figure, was even then ascribed to Raphael, an opinion which Bartsch has lately supported, contrary to the testimony of Lomazzo, who affirms that the engraving was from a drawing by Michael Angelo.

VELASQUEZ.—1. The Water-seller (Aguador). A celebrated work of the early period of the master. His truth of conception is already evident in a high degree, both in the old man and in a lad to whom he is giving a draught of water; but the colouring, on the other hand, is still heavy and dark, and in the shadows

black. We see from this picture how much Velasquez served as a model to Murillo in such subjects.

2. The portrait of Pope Innocent X. shows the painter in all his perfection. He stands alone here in the spirit, animation, and clearness of the light reddish tones.

3. A portrait, said to be of himself, also an admirable work.

CLAUDE LORRAINE.—A small sea-piece has all the charm of the master, and is of his best period.

King Charles I. on horseback, here called a Vandyck, is an old copy of that at Windsor.

SMALL DRAWING-ROOM.

WILKIE.—2. Portrait of George IV., whole-length, life-size, in the magnificent Scotch costume. A very stately figure, of astonishing force and effect of colour. Presented by that King to the Duke.

3. William IV.; also whole-length, life-size; very animated and vigorous. Painted in 1833.

4. Bust picture of Lady Lyndhurst. A beautiful work of art, in the full deep tones of the Spanish school.

In this room there are also the portraits of the Emperor Alexander, and of the Kings of France and Prussia, by Gerard, and of the King of Holland.

On my visit to England in 1850 I enjoyed the great honour, in company with my friend the celebrated sculptor Rauch, of a presentation to the Duke of Wellington, by means of the kind intervention of his Grace's niece, the Countess of Westmoreland. The Duke had the condescension to accompany us through the rooms, where I remarked a few pictures which had been recently added to the collection.

SASSOFERRATO.—A Holy Family; a large picture, noble in expression, warm in colouring, and of careful treatment.

ADRIAN BROUWER.—Three boors in a room, two of them smoking. Very spiritedly executed, in an harmonious, and, for him, warm tone.

CASPAR NETSCHER.—Some figures in a room; an excellent and warmly-coloured picture of his earlier period.

SIR EDWIN LANDSEER.—Van Amberg with lions and tigers. The animals highly animated, and executed in a masterly way,

but Van Amberg theatrical and common, and by no means doing credit to his kind.

The portraits of the Sovereigns have been increased by that of the Emperor Francis, a specimen of the most prosaic and tasteless conception that is conceivable.

PICTURES IN LORD CARLISLE'S TOWN RESIDENCE.

The present Earl of Carlisle is an example of that class of the English nobility, of which the country has so much reason to be proud, who are distinguished no less by their sound philanthropy and mental culture than by their high social position. Being favoured with a letter of introduction to his Lordship from the Chevalier Bunsen, I was immediately honoured with an invitation to luncheon, on which occasion he himself showed me, in the kindest manner, the small but choice collection of pictures contained in his town house, giving me further permission to inspect them at any time that would be convenient.

DRAWING-ROOM.

TITIAN.—Portrait of a man of noble physiognomy, looking attentively at a falcon on his hand. The head is carefully modelled in a full golden tone; the hand much flattened with cleaning, and both the black dress and the ground much darkened.

GIORGIONE.—A warrior, apparently wounded; a youth in the act of taking off his armour. A small picture, of noble feeling; golden and transparent in the flesh-tones, and very harmonious in the full and powerful colouring of the drapery.

CORREGGIO.—1. The Virgin kissing the Child. A very small oval picture, beautiful in action, of a delicate chiaroscuro, and finely finished in a subdued tone.

2. St John, as a boy, in the desert, pointing to the Cross with the "Ecce Agnus Dei." The action is like that of the St. John in the celebrated picture of St. George in the gallery at Dresden. The yellowish flesh-tones are much broken. The landscape is insipid in colour.

RUBENS.—A wooded landscape on which the evening sun is shedding a glowing light. In the foreground a piece of still water,

with a bridge and a shepherd leaning on his staff; a wood behind him, and his flock of nineteen sheep feeding round him. This beautiful picture, which is engraved by Bolswaert, is as true to nature as it is carefully finished. 2 ft. 2 in. high, 3 ft. wide.

CLAUDE LORRAINE.—A morning landscape; a river, with trees on the shore, partially concealing a building; a tree in the foreground, with a shepherd and two girls, and a herd of cows and goats grazing around; in the middle distance an arched bridge over a stream. Of his middle period, very harmoniously executed in silvery tones.

Two small pictures—Adam and Eve, and Abraham about to sacrifice Isaac—are here erroneously attributed to Perugino. They are pleasing works by a rather feeble hand. In tone and in expression they most resemble LORENZO COSTA.

ALBERT CUYP.—1. An extensive plain, with a town and a rising ground on the left. In the foreground two horsemen next their horses, and two shepherds, with a dog and a flock of sheep. This picture, which is executed in a deep but airy and transparent chiaroscuro, has a peculiar charm.

2. A sea-piece, with a large vessel lying in the foreground. Not happy in composition, and belonging in other respects to those specimens of Cuyp which are dark and heavy in the shadows and of a sulphury yellow in the light.

3 and 4. Two small pictures, of Cuyp's first period, with horsemen, I call attention to, as showing the influence of Wouvermans in the forms of the horses.

5. Cows and horsemen in a landscape, with black shadows and a sulphury yellow evening atmosphere.

6. A herdsman with two cows, and a man on a grey horse, standing in full sunshine by a piece of still water. Unfortunately the keeping of this beautiful, broad, and carefully-treated picture has been somewhat injured by the darkening of the foreground.

PHILIP WOUVERMANS.—A landscape, with a figure on a brown horse. A good picture, in his first manner. Inscribed.

ARY DE VOYS.—A man with a pipe; a small inscribed picture; not so warm in tone as usual, but of great animation, and very harmonious in colouring.

TENIERS.—1. The father of Teniers; a standing figure in a

black dress, with his son painting him. In the conception of these somewhat large figures the painter has evidently imitated Gonzales Coques. The heads are very animated, the execution solid.

GAINSBOROUGH.—A girl looking with a sympathising air at some little pigs feeding. Very naturally conceived, but somewhat bare of detail, and the flesh of too cold a red.

REMBRANDT.—1. His own youthful portrait. A small picture, of great glow and transparency.

2. A male portrait, with broad collar and hat; pen and paper in both hands. Singularly noble in expression and action, and admirably painted in a light golden tone. The hands, as not unusual with him, somewhat neglected.

JACOB RUYSDAEL.—The sea-coast at Schevening, with an agitated sea and a cloudy sky, with a few gleams of sunshine, of the greatest truth of nature. Painted in that broad and soft manner peculiar to him in his best pictures.

Three landscapes by Gaspar Poussin are here. Two of them are too high for close examination. They appear finely composed, but very dark. The third and smaller piece, with a stately castle in the middle distance, is more transparent, and has a peculiar charm.

LENAIN.—On the left an old woman seated, on the right a man standing, and a boy. In the background a house with an open stair, on which are figures. Of his usual truth and solidity.

SMALL ROOM.

TENIERS.—2. A peasant and a gipsy woman with her family, in a landscape. A small picture, lightly and cleverly executed in cool tones. Inscribed.

ADRIAN BROUWER.—Two quarrelling boors seizing their knives. This admirable little picture displays the full energy of the painter in the heads and actions, his delicate and harmoniously-broken tones, his soft and masterly touch.

BRECKLENKAMP.—A woman threading her needle. Approaching Metzu in the full and delicately-balanced harmony.

Several very pretty miniature portraits also hang in this room, of the time of Queen Elizabeth and James I.

PICTURES BELONGING TO SIR ANTHONY ROTHSCHILD.

This member of the Rothschild family also possesses a small selection of excellent pictures of the Netherlandish, Dutch, and French schools. Also rare and beautiful vases of the 16th and 17th centuries. The pictures are most favourably hung upon a rich red and gold paper.

WAITING-ROOM.

For some domestic reasons I was hurried from this apartment before I had gained sufficient insight into its contents, of which, therefore, I can say but little.

VANDYCK.—A Virgin and Child: of great truth and of singular harmony of colour.

WILLIAM VAN DE VELDE.—A sea-piece, with numerous vessels, appeared to me to be of the highest order, but hung in too dark a place.

DRAWING-ROOM.

RUBENS.—Portrait of a warrior: of masterly execution, and with a tone of colour approaching the glow of Rembrandt.

REMBRANDT.—1. An elderly nursemaid letting a child ride upon a goat, also two little girls. This inscribed picture is the more interesting as affording an almost unique specimen of a genre picture by the master. The heads of the children are of naïve truth, that of the goat very animated. The effect of sunlight is truly luminous, and the treatment broad and spirited. Under these circumstances, it is not surprising that at the sale of M. Nieuwenhuys' collection this picture realised the sum of 610 guineas.

2. His own portrait, somewhat advanced in life. Excepting the nose, which is warm in colour, the tone of the picture is treated in a very delicate and clear, though, for him, somewhat grey chiaroscuro.

TENIERS.—A cookmaid, surrounded with utensils, cleaning a kettle: in point of power, and really plastic execution of the various objects, this is a picture of the first class.

GREUZE.—1. The Nursery. Two women and eight children, figures on a very small scale, form the subject of this picture. Among the many amusing motives I will only instance a little

fellow leading a dog by a string, who is watched by a cat in a cradle opposite. A happy design is here united with the tenderest and most feeling execution in his delicate silver tones. As compared with the 1000*l.* and 1200*l.* given for his single figures of girls, the sum of 280*l.*, which was paid for this, is truly moderate. On canvas, 1 ft. high, 1 ft. 3½ in. wide.

2. A young girl looking up with the expression of a modern Magdalen: very delicate and tender.

ADRIAN VAN OSTADE.—Two couple of country-people are dancing to a fiddle before a cottage door; various persons looking on. Some children are playing with a terrier dog. This inscribed picture, dated 1660, well known by Woollett's engraving, is so rich and picturesque in composition, so sunny in effect, so transparent in its somewhat reddish golden tones, and, withal, executed in such a fine body and with such equal care, that it may be reckoned one of the finest works the master ever produced. On panel, 1 ft. 4¾ in. high, 1 ft. 10½ in. wide. Purchased from the collection of the Duke de Berri for 928*l.*

PHILIP WOUVERMANS.—1. "Le Bouffon des Masseurs," so called from a dwarf who is making faces at a man with an owl. But the chief subject is a party of falconers about to start for the chase from before a stately country-house. This rich and delicately treated picture, belonging to the latter part of the master's second period, is somewhat dark. 1 ft. 6 in. high, 2 ft. wide.

2. A hunting party halting, and entertained by a lady playing the guitar: the richness of the composition and the tenderness of the execution render this picture very attractive, though it is somewhat dark. 1 ft. 2 in. high, 1 ft. 4 in. wide.

A work in ivory of the 16th century, representing Time in an oval in the centre, with the seven planets around him, of Italian workmanship, struck me by its extraordinary delicacy of finish.

I may mention also a beautiful candelabrum, a specimen of that rare and beautiful white earthenware manufactured in France in the reign of Henry II.

Also the portrait of Bernard Palissy in the earthenware called after his name; and two other vessels of the same material, shown at the Exhibition of the Arts of the Middle Ages in 1850.

At the death of the elder Baroness Rothschild some pictures

which were in her possession have passed, as I understand, into that of her sons. They include a Murillo, a Cuyp, and a Teniers of great value; the latter, peasants playing the game of la Morra.

COLLECTION OF THE DUKE OF BEDFORD IN LONDON.

In addition to the treasures of art preserved at Woburn Abbey, the princely seat of the Duke of Bedford, I found to my surprise a number of pictures of more or less interest in his Grace's town residence. I proceed to mention the most remarkable, in the order of the rooms which they adorn, in which respect no great change need perhaps be anticipated.

LIBRARY.

SEBASTIAN DEL PIOMBO.—Portrait of a youngish man, in a black dress, with a cap on his head, in his hand a silver vessel with flowers, one of which he is showing to the spectator. Upon a table behind are two more silver vessels, and three statuettes, one of them the Venus de' Medici. The style of conception, tone of colouring, and treatment agree with the later portraits by this master; the drawing, however, is in some portions, especially the eyes, too feeble for him. I cannot say whether it be really the portrait of Benvenuto Cellini, as supposed.

POELEMBURG.—Cymón and Iphigenia, from Boccaccio. Well composed and executed in his delicate manner, with peculiarly warm and transparent colouring.

MURILLO.—The Virgin holding the Child on her lap: of pretty action, but somewhat realistic in form and heads. Executed in his yellowish transparent tones.

GUIDO RENI.—The Virgin holding doves: delicate and clear in colouring, careless in the treatment of the hands.

VAN DE CAPELLA.—A sea-piece, with a pier and various vessels: a rich picture, of warm and transparent colouring.

DINING-ROOM.

FLINK.—Joseph interpreting the dreams of the chief butler and baker, attributed to Rembrandt, but belonging rather to his admirable scholar. Well composed, warm in tone, and careful in execution.

HOGARTH.—Covent-garden Market: equally remarkable for the cleverness of the numerous figures and for the careful execution.

HORACE VERNET.—Napoleon on horseback, about a quarter the size of life: very animatedly and spiritedly treated.

MICHELANGELO DA CARAVAGGIO.—Portrait of a cardinal, in the dress of a monk, writing: very true in conception, careful in execution, and, considering the master, of singular power of colouring. I forget what painter's name it bears in this collection.

NICOLAS POUSSIN.—Bathsheba, a noble figure, attired by an old woman, with David, and another female attendant. The red ground has unfortunately come through in some places. Of his earlier period.

DRAWING-ROOM.

NICOLAS POUSSIN.—The infant Moses trampling on Pharaoh's crown. Essentially a repetition of the picture in the Louvre, only that the background here represents an open court. Of his later time.

ASSELYN.—The ruined bridge of Avignon: an excellent picture, with a warmth of tone unusual for him.

JAN STEEN.—Twelfth Night: a rich composition of great humour. A cat is gnawing a candle. Of transparent brownish tones, the execution careful.

CAREL DUJARDIN.—A picture apparently of merit, but hanging too high to permit an opinion.

PAOLO FARINATO.—The Daughter of Herodias with the head of John the Baptist: a good picture, here erroneously bearing the name of Giorgione.

VAN GOYEN.—View of a Dutch canal: transparent and delicate.

GIACOMO BASSANO.—Two dogs. Judging from expression, tone of sky, and execution, decidedly a picture by this master, and not by Titian, whose name it bears.

ISAAC VAN OSTADE.—A party before a tavern, two of them on horseback: in his reddish tones, and of unusual power.

JOSEPH VERNET.—1 and 2. A quiet sea, and an agitated sea; the latter the best.

SCHIDONE.—Holy Family: a small picture in his bold realistic manner, but of great power of tone.

IN ANOTHER ROOM.

REMBRANDT.—Portrait of a young girl: more attractive in expression than usual with him, and carefully executed in a glowing full tone.

DUBBELS.—A sea-piece: of singular truth, power, and transparency.

ALBERT CUYP.—1. A brown horse in a stable: clear and powerful in colouring, and carefully finished.

2 and 3. Two small pictures with horsemen and an ox, gaily decorated: in his hard, first manner.

4. A plain with a river meandering through it, with trees and houses, and a church upon a hill. In the foreground a boy asleep with his flocks, and two men with horses; one of them—doubtless the painter himself—is drawing. The whole scene floats in a warm evening light; the distance especially vanishes in the tenderest atmosphere. A careful picture, of admirable substance, of his second period.

5. The river Maas frozen; 16 fishermen engaged with their nets in the holes in the ice, some putting the fish into barrels. The effect of the warm sunlight on the ice, with the powerful forms of the fishermen, is quite incomparable. The picture is also a remarkable specimen of that full and marrowy execution, and that wonderful transparency, which render the works of this master's second period so very attractive. I can well understand the late Duke having been induced to give 1200*l.* for this well-preserved chef-d'œuvre. Painted on wood, 2 ft. high, 3 ft. 11 in. wide.

JACOB RUYSDAEL.—Several lions: very energetically conceived, and of powerful colouring.

GASPAR POUSSIN.—A small but very choice and careful landscape.

TENIERS.—1. An old woman with a child. Of great clearness and brightness of tone.

VAN DE CAPELLA.—A sea-piece. Sunny, warm, and clear.

SALVATOR ROSA.—Two rocky landscapes with figures. Of unusually solid execution.

PIETRO FRANCESCO MOLA.—Portrait of a boy. Very animated.

FRONT DRAWING-ROOM.

TENIERS.—2. One of those pictures which stamp him as the first master of his class. In the foreground preparations are making

for a rural feast. Four great caldrons, six barrels, and a quantity of provisions are spread out on the ground; meanwhile the numerous guests are seen picturesquely dispersed and engaged in a light repast, even far into the background of the landscape. The arrangement shows great skill; and, notwithstanding the warm local tints of numerous parts, the whole is carried out in silvery tones of singular freshness and harmony, and with the most delicate gradations of aërial perspective. The spirit and lightness of touch are remarkable even for Teniers, and correspond with the date 1646, as indicating the best period of the master.

PAUL POTTER.—1. A hunting party. A lady, with a falcon on her wrist, riding between two gentlemen; also a carriage with four horses. The name and date 1653 inscribed on a tree. The fresh morning light is remarkably well expressed, though the picture is less solidly painted than is usual with the master.

2. Oxen, cows, sheep, and goats in a meadow. Inscribed and dated 1651. This picture, which is of unusual size for the master (2 ft. 3 in. high, 3 ft. 2 in. wide), is a repetition of that in the Gallery at Amsterdam. Though most carefully finished, the animals are not so powerfully modelled, and the touch is unusually thin and meagre. The green of a willow has turned blue, and the sky has also suffered.

CLAUDE LORRAINE.—A large landscape, in very broken colours, of his later time, but poetically conceived, and of delicate atmosphere.

JAN MIEL.—Two herdsmen and a herdswoman with their cattle. The head of a donkey especially remarkable.

A picture by BERGHEM hangs too high to admit of an opinion, but it appeared to be somewhat blue and heavy in tone.

In a small room on the ground floor I observed a Last Supper, by SASSOFERRATO, of careful finish and warm colour; the composition taken from Raphael's Bible in the Loggie of the Vatican.

Six small pictures in chiaroscuro belong to a set engraved under the name of VANDYCK. They are very unequal in value, and not all the work of the master. There is also a pretty little picture by PYNAKER.

WORKS OF ART IN THE HOUSE OF THE RIGHT HON. HENRY LABOUCHERE.

The distinguished qualities of this gentleman are too well known to admit of any testimony to them on my part, more than to say that even a slight acquaintance enabled me to do homage to them. They are expressed even in his taste for art, which is pre-eminently directed to those productions which embody the most earnest feeling and the highest religious intention, viz. to the works of the 15th and 16th centuries. Not that Mr. Labouchere is too exclusive to take interest in a true and masterly delineation of the common scenes of nature, as exhibited, for instance, in the pictures of Paul Potter, or in the clever conception of a frivolous and affected state of society, as in a Watteau. The description of his choice collection at Stoke will occur in another place; meanwhile I cannot omit the mention of two very remarkable works of art which are in his town house—the one a picture by SEBASTIAN DEL PIOMBO, with portraits of the most lofty conception, though partially much darkened with time; the other the coloured bust of Lorenzo the Magnificent, which was one of the ornaments of the Exhibition of the Arts of the Middle Ages in 1850. It agrees essentially with the similarly treated bust of Lorenzo in the Museum at Berlin, but is more angular and sharp in its forms.

At a dinner given by Mr. Labouchere on the 14th June 1851, where I had the honour to meet Lords Granville, De Mauley, and Overstone, Mr. Thomas Baring, Sir Charles Eastlake, and Mr. Charles Dupin, I observed other objects of art which appeared to me well worthy of closer examination. The many demands on my time, however, at that period prevented my taking advantage of Mr. Labouchere's kind permission to inspect them.

I have now had experience enough to tell you something about English cookery. In this point also the practical spirit of the nation manifests itself. All articles of daily food, bread, meat, fish, are most excellent in their kind, and dressed in a plain, natural manner, which permits the peculiar taste of each to be developed in perfection. The English roast beef rises like a grand primeval feature in these our modern times. In the interior of these mountains of flesh are invitations to the organs of taste,

by which I felt my comprehension of the state of things described by Homer very much promoted. Thus I now for the first time clearly understood the extent of the enjoyment of Telamon's noble son, when Agamemnon, after his glorious combat with Hector, honours him with the mighty chine.

There is also something very respectable in the celebrated and truly excellent national dish, the plum pudding. It forcibly calls to mind the petrified fluid mass, the conglomerate of the mountains, aptly called pudding-stone. It is likewise a symbol of the English language, in which the flour very properly represents the German, and the plums the French part. Such *pièces de résistance* are, however, both the characteristic and the best part of English cookery. In the more refined parts the invention of their culinary fancy is neither rich nor happy, and in nowise to be compared with the French, who, in the lighter arabesque style, have indisputably attained the acmé of glory. But he who understands the pleasures of gastronomy is nowhere better off than at the table of the great; for there the simple normal strength of English cookery is most happily combined with the refined and graceful coquetries of the French; and here, too, Schiller's immortal words recur to the memory:—

> "Wo das Strenge mit dem Zarten,
> Wo Starkes sich und Mildes paarten,
> Da giebt es einen guten Klang."

PICTURES OF RICHARD SANDERSON, ESQ.

Among a moderate number of pictures belonging to Mr. Sanderson, son-in-law of the late Lord Canterbury, are some of such importance that I cannot leave them unnoticed.

JACOB RUYSDAEL.—1. An extensive rich plain, with villages, groves, meadows, and corn-fields; in the foreground the ruins of a castle reflected in a piece of still water, the surface of which is partially covered with leaves. A bright sunbeam, from the clouded, stormy sky, one of the finest perhaps that Ruysdael ever painted, falls on the middle distance. A profound, serious, melancholy feeling powerfully impresses the spectator; the picture is about the size of the celebrated Stag-hunt in Dresden, and the finest pic-

ture of this kind that I know by Ruysdael. The figures are by ADRIAN VAN DE VELDE.

2. A grand waterfall, rushing between rocks in a wild country, is equally distinguished for size, composition, and careful execution.

PAUL POTTER.—A grey and a brown horse; a peasant is attempting to catch the latter in a meadow. Very carefully modelled with a full body of colour, and yet soft in the forms and warm in tone. Inscribed with the name and 1653.

ISAAC OSTADE.—View of a village, with numerous figures. Highly finished and clear; and, in the characters, less caricatured than usual. It is a pity that this picture hangs in a bad light.

ALBERT CUYP.—A gentleman with his two sons, in the foreground of a landscape, about to start on a hunting party. A large picture, inscribed with his name, executed with unusual care in all the parts, and with singular clearness of the morning light.

MURILLO.—The Virgin in glory; below her, angels hovering in the air; figures the size of life. Her head is rather of a naturalistic than noble conception, but the forms are unusually decided; the execution in a bright, clear, golden tone, and uncommonly careful.

COLLECTION OF CHARLES BREDEL, ESQ.

This collection, which is formed of the Dutch, the Flemish, and the English schools, is of no great extent, but consists almost throughout of such first-rate specimens as to evince the highest taste and discrimination in selection. Mr. Bredel, who is since deceased, afforded me every facility in viewing these works of art.

FRANS VAN MIERIS.—A man seated, and looking fondly at an elegantly dressed girl, who is pouring out wine for him; another man asleep at a table; an affectionate couple in the doorway. A picture of unusual size, 1 ft. 4½ in. high, 1 ft. 1½ in. wide; and in point of delicate, cool harmony of tint, striking effect of light, and tender and masterly execution, a chef-d'œuvre by this scarce master. Inscribed "F. M. 1659," and in the finest preservation.

JACOB RUYSDAEL.—A landscape with a ruin, of warm reddish tones, and single trees lighted by the sun. The treatment of the road and the prevalent cool tones show the influence of Hobbema. Inscribed with the name full length.

ADRIAN VAN DE VELDE.—A meadow partially surrounded by trees, with three cows, a grey horse, and several sheep and goats scattered upon it; also two women, the one milking a goat, the other holding a child. In every respect one of the finest pictures by this great master; rich and picturesque in composition, delicate and decided in drawing, tender in treatment, and of a sunny freshness of effect not frequent with him. No wonder, therefore, though only 1 ft. 1⅛ in. high, 1 ft. 0½ in. wide, that it fetched the sum of 593*l.* 5*s.* at the sale of the Brooke Greville collection in 1836. Painted on wood. Inscribed and dated 1662.

TENIERS.—1. A dentist pulling out an old man's tooth in presence of the wife; a boy in the background. Most animated in the heads, and careful in execution. Judging from the delicate silvery tones, painted between 1640-50. Inscribed. Though only about 1 ft. 9 in. high, 1 ft. 0½ in. wide, Mr. Bredel purchased it at the sale of the Acraman collection at Bristol for 336*l.*

2. Two figures dancing to the sound of a bagpipe: delicate in execution.

ADRIAN VAN OSTADE.—Five peasants playing cards, one in a yellow jacket, with his back to the spectator. Delicately executed in his reddish flesh-tones; the effect of contrast between the light but subdued tones of the foreground, with the dark and transparent chiaroscuro of the background, is masterly.

ALBERT CUYP.—Figure of a boy on the bank of the river Maas, with two cows in one group standing, and another cow and four sheep resting behind him. An admirable picture of sunny transparency and broad and solid execution, of the master's second and best period. On panel, 1 ft. 6¼ in. high, 2 ft. 5 in. wide.

BERGHEM.—A landscape with broken ground rising into craggy rocks on the left; a woman seated with a spindle; also two cows, one standing, the other lying down; the horizon warm. A very elegant picture of his later time. On panel, 1 ft. 5⅛ in. high, 1 ft. 3 in. wide.

JAN STEEN.—An old beau bowing to two women at a fireplace, a peasant laughing at him. Clear and warm in colouring, and careful and solid in painting.

HOBBEMA.—A very original picture. A wide stream occupying the foreground, in which every object is reflected in the most marvellous way. On the further shore three masses of trees with

peasant-houses. A boat with two men on the water. The silvery clouds, in the clear sky, are as fine as any specimen of the master in this line. At the same time the picture shows the influence of his contemporary, Ruysdael. On panel, 1 ft. 6¼ in. high, 2 ft. 1 in. wide.

WATTEAU.—A couple dancing, with several persons looking on, in a very pretty landscape. Of great warmth and transparency, and of singular carefulness of execution.

SIR DAVID WILKIE.—1. A very spirited sketch for his well-known picture of Blind Man's Buff, very transparent and powerful.

2. Four card-players, with a man, a woman, and a child looking on. Of great animation of heads, and singular freshness of daylight in the colouring. The rich accessories and general execution show the study of Teniers.

WILSON.—A stately composition in the taste of Claude, very delicate in gradations, though somewhat insipid in general effect.

SCHALKEN.—A cookmaid with a candle, scraping an earthen pan. Of a truth and tenderness which approaches his master, Gerard Dow. On panel, an oval picture, 6¼ in. high, 5⅞ in. wide.

LENAIN.—Two lads and a girl performing music. Of singular freshness, animation, and delicacy.

PHILIP WOUVERMANS.—A winter landscape, with few figures, but admirably introduced. The singular precision and delicacy of touch, and the effect of masterly keeping, with one ray of sunshine breaking in, render this a first-rate specimen of the artist. Painted in the transition period between his first and second manner.

2. Horses bathing. Also a delicate work in his second manner, but somewhat grey and heavy in tone.

WILLIAM VAN DE VELDE.—A quiet sea on the Dutch coast. Two men on a pier, other figures in two small boats, and a fishing boat opposite, also with figures. In the distance larger vessels. The fine grey tones of the water contrast charmingly with the reddish tints of dawn on the clouds. The greatest transparency also pervades every part, and the treatment is masterly.

ARTUS VAN DER NEER.—A frozen piece of water in evening light, animated with figures. Of extraordinary power and clearness.

PYNAKER.—A hilly country, with a waterfall; a wooden bridge over the latter is breaking down with the weight of a mule,

a woman is falling off the animal. The effect of a light and cool morning sky is admirably given in this careful picture. Inscribed.

EGLON VAN DER NEER.—A girl with a book seated before a mirror. Both the head of the girl and the keeping show the influence of Terburg. With all his transparency and delicacy, he is emptier than his model. Inscribed and dated 1665.

NICOLAS MAAS.—A girl seated, making lace; a front view. The sunny lighting, and the deep full glow of the solid colouring, render this a very attractive picture.

WYNANTS.—1. Two horses in the foreground, and a boy angling in a pond. Poultry of various kinds before one of the houses. The beauty of composition, the full green of the trees, which approach Ruysdael in vigour, the delicacy of the distance, and the careful execution, render this one of the most beautiful works of the master. On panel, 1 ft. 2 in. high, 1 ft. 7 in. wide. Inscribed.

2. A landscape, equally fine in composition and careful in execution, but singularly heavy in colour. Inscribed.

ALBERT CUYP.—View of a Dutch canal, in the style of Van Goyen. A picture of great truth of nature and careful execution, of the first period of the master.

DUSART.—A rather large picture, with houses and trees. For composition, power, and transparency of colouring, a chef-d'œuvre of the master.

LUDOLPH BACKHUYSEN.—An agitated sea, with vessels richly and picturesquely arranged. A large vessel especially remarkable in the centre. Transparent in colour and carefully finished.

RUBENS.—Christ upon the globe, with four saints. A very spirited sketch.

JAN BOTH.—An evening landscape with large trees in the foreground. The gradations in the glowing light of the setting sun are of singular power, transparency, and delicacy.

In addition to the pictures, I remarked three Greek vases, the largest painted with a figure of Cupid approaching a female. Both figures, in grace and beauty of action and purity of form, belong to the finest specimens of the kind I have seen.

It is greatly to be hoped that the late possessor of this beautiful collection may have made arrangements for its not being dispersed.

COLLECTION OF WYNN ELLIS, ESQ.

The modest commencement of a collection, which I saw when in London in 1835, has now grown into a number of pictures by the great masters of different schools, which, from the fine taste with which most of the specimens have been chosen, render this collection in the highest degree attractive.

Only in a few examples belonging to the ITALIAN SCHOOL has Mr. Wynn Ellis been less fortunate in his selection. Of these I may mention,—

INNOCENZO DA IMOLA.—An old copy of Raphael's Virgin with the Child waking, in the Bridgewater Gallery, I decidedly believe to be by this imitator of Raphael.

GIORGIO GANDINI.—A Virgin and Child and two angels, here attributed to Correggio. Although this little picture, in vigour, warmth, transparency, and colour, is well worthy of Correggio, yet the head of the Virgin is too much out of drawing to be the work of that master. In justification of the name I have assigned to it, I refer to the pictures by Gandini at Parma, both in the gallery and in private houses.

GIORGIONE.—A male portrait, insignificant in character, but of very transparent colouring; placed too high to admit of further opinion.

PAUL VERONESE.—The Woman taken in Adultery, a rich composition, of transparent colouring and careful execution.

ANNIBALE CARRACCI.—1 and 2. Two small and very attractive landscapes. In one of them is introduced the figure of Christ walking on the water with St. Peter.

DOMENICHINO.—A landscape with the pyramids, in reference to the Flight into Egypt, which forms the subject of the picture. From the collection of Lord Coventry.

ALBANO.—The Baptism of Christ, transparent and delicate. From the Stowe collection.

CLAUDE LORRAINE.—This master is richly represented here in every respect.

1. A seaport, of his middle period, very transparent and light, and of admirable solidity of execution.

2. A portion of the Roman Forum. The contrast between the deep chiaroscuro of the foreground and the tender light on the

ruins is very poetical. Also of his middle time, and throughout solidly executed.

3. Mount Helicon, with swans at its foot and the sea in the background. On the banks of the Hippocrene are the Muses listening, Apollo playing on the lyre. Poetically conceived, admirable in the keeping of the delicate silvery tones, and carefully executed. On canvas, 3 ft. 4 in. high, 4 ft. wide. Originally executed for the Connestabile Colonna at Rome, it passed through different collections into that of Mr. Edward Gray, at whose sale Mr. Wynn Ellis obtained it.

4. A ferry-boat passing a river, a herdsman milking a goat. The painter has included a figure of himself drawing, very harmoniously treated in a delicate subdued tone.

5. A landscape with lofty trees; a goatherd and his flock. A charming picture.

GASPAR POUSSIN.—1. A landscape, with Apollo pursuing Daphne, of great poetical feeling, transparent in colouring, and carefully carried out.

2. A landscape, in which, with the feeling for grand lines peculiar to him, the painter has placed buildings in the middle distance, while a fine chain of hills closes the background.

3. A landscape with a storm, and two figures, cleverly composed and of transparent colouring.

SALVATOR ROSA.—1. Mountains verging towards the sea-shore. One of the few works by this master in which he is throughout clear in colouring and careful in execution.

2. A small picture with an attack by robbers, a characteristic specimen of the wild nature of Salvator Rosa.

CANALETTO.—View of the Riva dei Schiavoni, a work of rich detail, powerful and clear colouring, and careful treatment.

SPANISH SCHOOL.

VELASQUEZ.—1. Portrait of a youthful Cardinal, very animatedly conceived, powerful and clear in colouring.

2. A landscape, with country people and their cattle in the foreground; ruins in the middle distance. Of masterly execution, but doubtful whether by Velasquez.

MURILLO.—1. St. Joseph with the Child on his arm; one of his works of powerful effect, transparent colour, and marrowy painting.

2. The Annunciation, half-length figures, a tender and delicate contrast to the foregoing.

3. Two shepherd girls, rather more than half-length, very naturally conceived, and solidly executed in his reddish tones.

FRENCH SCHOOL.

WATTEAU.—Two delicately-executed pictures, with numerous figures.

GREUZE.—Two children, from the collections of Lord Coventry and Count Morny, with all that charm of truth, loveliness, and transparency peculiar to him.

FLEMISH AND DUTCH SCHOOLS.

RUBENS.—Portrait of Helena Forman, Rubens' second wife, in a rich dress, of a mild, transparent, and most marvellously harmonious golden tone, and of very spirited treatment.

VANDYCK.—1. Portrait of a General of the Jesuits. Whole-length figure, with a book in his hand. Easy in action, and carefully executed; of the middle period of the master.

2. Two children. The colours much broken, but the tone delicate.

REMBRANDT.—Portrait of a man and his wife; inscribed with name, and dated 1632 and 1633. Carefully executed in the harmonious and true tones of his earlier period.

GERARD DOW.—A dentist. Quite a different composition from the picture of this subject in the Dresden Gallery, but rich in detail, transparent, and delicate.

GABRIEL METZU.—A young man tickling a sleeping woman with a pipe; a dog close by. Of the best period of the painter; of powerful and clear colouring.

WILLAIM VAN MIERIS.—Bacchus and Ariadne. A large picture for him, but a very disagreeable one; of his later time.

TENIERS.—An admirable original repetition of the rich and masterly picture in the possession of the Duke of Bedford—preparations for a rustic feast—though not equal to the Bedford picture in delicacy.

ADRIAN VAN OSTADE.—1. A peasant drinking; others in the background of the room. In a subdued chiaroscuro; very delicately executed in his later time.

2. Four peasants before a fireplace. Somewhat cold in tone for him.

ISAAC VAN OSTADE.—1. A frozen canal, with numerous figures and a grey horse. An inscribed picture; glowing with light, very transparent in colour, and delicate in treatment.

2. A village, with numerous figures, some of them dancing. A careful picture, resembling Adrian Ostade in tone in an unusual degree.

PAUL POTTER.—A very careful landscape, with a stag-hunt. A peculiar performance for this master; the wooded landscape being treated in the manner of Ruysdael. Also the size unusual. Independent, however, of the inscription and date, 1656, the character of the animals and the style of touch would leave no doubt of its originality.

ALBERT CUYP.—Four cows in the foreground; the town of Dort in the distance. A careful, transparent, and powerful picture of his second period.

BERGHEM.—A herdsman and woman, with two cows and two goats, in the warmest evening light. A very elegant picture of his later time.

PHILIP WOUVERMANS.—1. A landscape with a sandhill; a horseman in the foreground; the sky warm and bright. A picture of great truth of nature; of the earlier time of his second manner.

2. A combat of horsemen. Full of animated action, warm in action, of the utmost transparency, and executed with admirable precision and feeling. A first-rate picture of the later time of his second manner.

3. A stable. Also careful, but heavy and dark in tone.

JACOB RUYSDAEL.—The pictures which Mr. Wynn Ellis possesses by this admirable painter are calculated to suggest fresh ideas of his genius even with those connoisseurs well acquainted with the numerous specimens scattered through the great galleries of Europe.

1. A winter landscape, with windmills; in the distance buildings lighted with the sun. Transparent throughout; clear and delicate, and of an indescribable charm.

2. Ruins in the foreground; water with ducks upon it; a village in the middle distance under the shadow of clouds; a plain in the background with a ray of sunlight on it. The distance un-

commonly blue for him; the sky very poetical. Figures by Adrian Van de Velde. A chef-d'œuvre.

3. A watermill; hills in the background. Very powerful in colour; broadly and solidly executed.

4. Ruins near water. Poetically conceived, and of great vigour, but somewhat dark in the trees.

5. A small dark waterfall, contrasting pleasingly with a sunny sky. Very carefully executed in the details, but somewhat heavy in tone.

HOBBEMA.—1. A landscape, of peculiarly clear chiaroscuro; gleams of sunshine in the foreground and middle distance. Of delicate execution.

2. A watermill, with a truly luminous horizon. Of rare transparency of tone, and carried out con amore.

JAN WYNANTS.—A hilly landscape, with numerous details and a beautiful sky. Painted with admirable solidity, and inscribed with his initials. A picture of his second manner.

JAN BOTH.—1. A beautiful landscape; in the foreground a man drinking out of his hat. This picture unites a solid execution with the most sunny transparency.

2. A small picture very attractive for the delicate warm tone of the atmosphere and its exceedingly refined yet solid treatment.

PYNAKER.—A very clear and careful landscape; but, as is usual with this painter, cold in tone.

WILLIAM VAN DE VELDE.—1. A quiet sea, of a tender warm colour. A small but very delicate picture, from the collection of my late friend Mr. Edward Solly.

2. A quiet sea. Clear and genuine, but not happy in composition.

LUDOLPH BACKHUYSEN.—An animated sea, not far from the coast, with one large and two small vessels. In his most refined grey tones, and of the greatest delicacy of treatment. This real gem was formerly in Mr. Wells' collection.

VAN DE CAPELLA.—1. A quiet sea, with several large and small vessels. One of his best pictures, both in extent and in warmth and transparency of tone.

2. The soft effect of the evening sun upon a quiet sea. Rendered with fine feeling and warm and transparent colouring. Inscribed.

PETER NAAS.—The interior of a church, with numerous details and general clearness and good keeping. One of his best works.

VAN DER HEYDEN.—A view of buildings, with figures by Adrian Van de Velde: of first-rate quality in its sunny truth and beauty of treatment, but not attractive in composition.

Some of the best masters of the ENGLISH SCHOOL are also seen to advantage here.

SIR JOSHUA REYNOLDS.—Portrait of a lady, painted four years before his death: especially delicate in feeling, clear in colouring, and of solid execution.

GAINSBOROUGH.—A family of country-people before their cottage: of uncommon power and warmth of colouring.

WILSON.—1. A repetition of his landscape with Niobe and her children, formerly in the possession of the Duke of Gloucester. This is superior to the others, in its more powerful colouring and uniform completeness.

2. A landscape with a bridge: most tenderly executed in silvery tones.

3. Another landscape, with a clear piece of water, in which every object, illumined by the evening light, is reflected: particularly attractive.

4. A small picture, with two large trees in the foreground and a pleasing distance, belongs also to his choicest works.

SIR DAVID WILKIE.—The Rabbit on the Wall: this picture, which is well known by the excellent engravings, is attractive in composition, of solid execution, and warm and transparent in tone. The effect is striking.

TURNER.—1 and 2. Two pictures by this painter, which display him to great advantage, both in his ideal and his real tendency. The one is of fine classic taste, representing the Temple of Jupiter in Ægina, well known by the engraving. The keeping is excellent; the details carefully executed. The other, called the Wailey Bridge, shows his feeling for nature, and is equally clear in colouring and careful in execution.

ETTY.—A knight and a maiden; a scene from the Faery Queen: an attractive picture.

COLLECTION OF JOHN SHEEPSHANKS, ESQ.

Mr. Sheepshanks is one of those collectors who is animated by a true love of art. After disposing of his admirable collection of etchings of the Flemish and Dutch schools to the British Museum, he employed the purchase-money in forming a gallery of works of art by English painters, which in 1851 had already amounted to 226 in number; the most numerous collection of the kind that I am aware of. Of the earlier school this gentleman possesses but few specimens, but of the painters of the present century scarcely one of any eminence is absent. Most of them are represented by very choice works, while the Mulreadys are so numerous that a perfect view may be here obtained of the fine and varied qualities of this admirable painter. Almost the same may be said of Leslie. Sir Edwin Landseer also is seen to great advantage.

The collection occupies three rooms and a well-lighted gallery, so that almost every picture is well seen. Originally introduced by Colonel Rawdon, in 1850, I was most kindly received; and, on repeating my visit in 1851, enjoyed an undisturbed inspection of the collection. Many of Mr. Sheepshanks' own remarks on his pictures were very interesting, proving not only his love for art, but his kind interest in the artist. As it is to be hoped that the pictures will long remain in their present places, I proceed to describe them in the order in which they hang.

THE GALLERY.

STOTHARD.—Three small spirited pictures.

WEBSTER.—1. A village choir. The heads of the clerk and of the village youth around are very animated and charming; the colouring very harmoniously distributed, but somewhat too subdued; also the treatment rather too smooth.

LESLIE.—1. Study of the figure of Queen Victoria kneeling, for his picture of the Coronation, at Windsor. Of great truth, and executed in a powerful, broad, and masterly style.

2. Uncle Toby looking into the Widow Wadman's eye. The lady is of a more refined character here than in the same subject in the Vernon Gallery.

OLD CROME OF NORWICH.—A landscape in moonlight. Of good composition and effect, but too heavy in the shadows.

SIR EDWIN LANDSEER.—1. Five dogs round a dead roe, one of them licking the blood. The truth of detail and masterly character of the execution are here the chief attractions, for the composition is little interesting.

J. C. HORSLEY.—The Rival Performers; a pretty thought, and delicately executed in transparent colouring, of sunny effect. The flesh-tints too porcelain-like.

F. DUNCAN.—The Waefu' Heart, from Auld Robin Gray. The expression of the girl is very noble, but the lower part of the person too undefined.

W. COLLINS.—1. Hallsands, Devonshire. Three animated figures of fishermen's children in front. Transparent and careful.

TURNER.—1. Vessel in distress off Yarmouth; very spiritedly conceived, but the water very conventional.

WEBSTER.—2. Sickness and Health. The contrast between the sick girl in her chair and the happy children dancing to the hand-organ is finely and vividly conceived. But here again the execution in some parts is wanting in vigour.

D. ROBERTS.—1. Old buildings on the Darra, Granada. Delicate in keeping, richly filled with very picturesquely dispersed figures; the execution careful.

LESLIE.—3. Scene from 'Taming of the Shrew.' Petruchio throwing the cap and gown at the tailor, who is represented under the features of Wilkie, while Katherine is biting her necklace in silent rage. The situation is well conceived, and the execution careful, but the colouring is rather spotty.

SIR EDWIN LANDSEER.—2. A mother and her child, with five dogs, are taking their common meal out of a soup-plate. Two of the dogs are quarrelling for a bone. The dogs are masterly in execution, the keeping excellent, and the details carried out with a refined feeling for nature.

SIR DAVID WILKIE.—1. The Broken Jar; the heads of great animation, and the sketchy treatment very spirited. The lighting of the figure in bed somewhat too bright. This picture is engraved.

SIR EDWIN LANDSEER.—3. A scene in the Grampians—the Drover's Departure. A rich and stately picture, of masterly keeping and beautiful detail; the interest of the picture, however, is not proportioned to its size. The head of an old man in profile is admirable; also a girl, and a hen clucking after her chickens.

3. Portraits of two dogs, a large dog and a Newfoundland, carried out with masterly truth, and recalling Fyt in the sunny effect.

LESLIE.—4. "Who can this be?" A young man bowing very profoundly to an old gentleman walking with his young wife on his arm; the lady pretending to be occupied with her dog. The manner in which the old gentleman is returning the bow is admirably given.

5. The pendant to this, "Who can this be from?" represents the same lady, with very speaking and happy action, receiving a love-letter. Both pictures are powerfully carried out, in a gradation of cool tones.

D. ROBERTS.—2. Entrance to the crypt of Roslyn Chapel. The point of view is well chosen, the effect powerful, treatment careful.

LESLIE.—6. The principal characters in the 'Merry Wives of Windsor.' Admirably composed in the spirit of the piece, with the single figures very characteristic. Singularly light in treatment.

7. Scene from Henry VIII. Catherine of Aragon, with the ladies trying to divert her with music. The expression of sorrow in the Queen is very good, and the gloomy keeping of the whole is congenial.

TURNER.—2. Cowes, with the Royal Yacht Squadron. A picture of great charm, from the warm evening lighting, but too undefined in detail.

CONSTABLE.—1. Salisbury Cathedral. A picture of true conception, good keeping, and careful treatment. Four cows in the foreground. Executed for the Bishop of Salisbury.

REDGRAVE.—1. Landscape with a waterfall; of correct feeling in the conception of Northern nature, and carefully treated.

SIR DAVID WILKIE.—2. The Refusal, from Burns' song of Duncan Gray. The struggle in the hard-pressed girl, in whom Wilkie has embodied the features of his sister, the increasing mortification on the face of the wooer, are given with all Wilkie's peculiar delicacy and truth, and also rendered admirably in the engraving. The colouring is of singular fulness and transparency; but the deep cracks, which have already ensued in many portions of the picture, greatly disturb its effect, and afford a sad proof of the deficiency of a sound technical foundation.

W. P. FRITH.—Scene from 'The Good-natured Man.' Honeywood introducing the bailiffs to Miss Richmond as his friends. Motives and characters are very speaking—the young lady quite charming. The execution is careful, though the colouring is somewhat spotty.

CONSTABLE.—2. Hampstead Heath. As true to nature as it is transparent in colouring and careful in execution.

STANFIELD.—1. A market-boat on the Scheldt. The quiet water is beautifully painted; the colouring clear and powerful; the treatment careful.

SIR EDWIN LANDSEER.—4. Dog and Shadow. The dog very true and animated, the colouring clear, and execution careful. The general harmony, however, is somewhat disturbed by the glowing red colour of the piece of meat. Inscribed and dated 1822.

LESLIE.—8. A beautiful girl looking at jewellery. Natural and charming.

WEBSTER.—3. Going to the Fair. Very happy in the motives and animated in the heads, but flat in the general effect.

4. The pendant to it, Returning from the Fair, has similar merits, though the harmony is somewhat disturbed by the green cap.

MULREADY.—1 and 2. Two landscapes: Kensington Gravel-pits. In this department the painter shows a refined feeling for nature, a good keeping, full colour, and careful execution; figures are happily introduced in the taste of Adrian van Ostade. One of them, however, somewhat cracked, is rather heavy in tone.

SIR EDWIN LANDSEER.—5. Masterly portraits of four dogs; a huntsman at the fireplace. Well composed, harmonious and powerful in effect, and careful in execution.

E. W. COOKE.—Shanklin, Isle of Wight. True, clear, and careful.

MULREADY.—3. The Seven Ages of Man. Full of attractive details, but the application of the meaning not distinct, and much less harmonious in tone than usual.

W. COLLINS.—2. Sorrento, Bay of Naples. The beautiful scene, with the water still and clear, is truly and delicately rendered.

SIR CHARLES EASTLAKE.—1. A young Italian peasant woman fainting from the bite of a serpent; her mother supporting her; a little boy close to the group. Noble in action and true in expression, but somewhat deficient in tone and vigour of colouring.

CONSTABLE.—3. Boat-building near Flatford Mill. Of great truth of nature throughout, good keeping, and careful execution, only unusually heavy in colour.

COPE.—1. Palpitation. The expression of anxiety in the girl lest the letter should be discovered is speaking and delicate; the execution careful.

E. W. COOKE.—Lobster-pots. The first oil picture by this excellent artist; his truth and careful execution are already displayed here.

MULREADY.—4. The Fight interrupted. Remarkably distinct and speaking in action; of great individuality of heads, and admirable expression. Here and there the flesh-tones are too red, and also, for so conscientious a painter, too empty, especially the chest of the spiteful little fellow whose ear is being pulled.

DRAWING-ROOM.

COPE.—1. Il Pensieroso. A female figure of noble form and expression leaning pensively on a book. The subdued harmony of the colouring corresponds with the subject. Dated 1847.

MULREADY.—5. "Giving a bite." The anxiety in the one boy lest he should have reason to repent his generosity, and the greediness in the other to get all he can, are both given with delightful animation. Below are a dog and a monkey looking at each other. The colouring true, harmonious, and powerful, and delicately carried out in detail. Dated 1836.

6. First Love. A lad holding a cherry, which a girl is trying to reach with her lips. Of the same merits as the foregoing, but less powerfully coloured. Dated 1840.

7. "Open your Mouth and shut your Eyes." Also very animated, though of somewhat lower character in the heads, and the laughing girl slightly affected. The flesh tints are too cold a red.

8. Brothers and Sisters—Pinch of the Ear. The way in which the girl holds her little brother, so that the elder one may conveniently pinch his ear, is admirable. The heads refined and true; the colouring harmonious. Dated 1837.

9. Choosing the Wedding-gown, from 'The Vicar of Wakefield.' The deep interest evinced in the matter by the pretty bride, and the eagerness of the shopman to recommend his wares, are admirably expressed. The bridegroom, however, appears to me

too insignificant. This picture is remarkable for the power of the colours, which, though used in their pure state, occasion no gaudiness of effect. The lights on the hair of the bride are here produced by scratching out.

10. Mr. Sheepshanks seated by the fireplace, giving an order to a maid-servant. Of great truth in every portion, and strongly contrasting with the foregoing picture in the subdued harmony of the colouring.

11. The Sonnet; a Happy Thought. A lover joyfully contemplating his lady reading his sonnet. Powerfully treated, with bright sunshine. Dated 1839.

12. A sailing-match. Two boys puffing at their little boats in the water with the greatest eagerness; a girl looking on; a delightful group. The forms are less pronounced here, but the colouring is harmonious. Dated 1831.

13. A toyseller. This individual, who is a black, is very animated; but the woman and child too undefined. The whole treated in a very subdued tone.

14. The Butt; shooting a cherry; five boys and a girl. The allusions in this very warm and harmoniously-coloured picture are not intelligible to me.

LESLIE.—9. Florizel and Perdita, from the 'Winter's Tale.' Both very refined and amiable; also the other figures of good character. The prevailing tone of colour, however, too cold. Autolycus, as a pedler, from the same play, is not so successful. The flesh-tones are of cool, reddish colour, not true to nature, and the treatment too slight for this small size.

COPE.—3. A girl with fair hair, reading. Refined and lofty in feeling, and, with the exception of the throat, well drawn, and harmonious in colour.

T. UWINS.—1. Suspicion. A lady listening to a disguised minstrel; a matron looking at him suspiciously. The husband in the background.

2. An Italian mother teaching her child the Tarantella, and a Neapolitan boy decorating the head of his innamorata at the fête of the Madonna del Arco; all happy in motive, and carefully executed. In the last-mentioned picture, however, the contrast between the southern glow in the figures and the northern coolness in the landscape is a discrepancy.

E. W. COOKE.—2. Brighton Sands. Very picturesquely conceived, and carefully executed in a warm, true, and clear tone. This picture resembles a Van de Capella in effect.

LESLIE.—10. Le Bourgeois Gentilhomme. Very vivid and happy in treatment. The moment chosen is when, fencing with the maid, she gives him a thrust with the foil. Somewhat too sketchily treated.

11. Trissotin reading his sonnet, from 'Les Femmes Savantes' of Molière. It is very successful, but the ladies too insignificant; the colouring too cold and spotty.

12. Scene from 'Le Malade Imaginaire.' Admirably represented, especially the rich man and the maid. I know no other painter who has so happily embodied these bold and healthy maid-servants, who seem in several of Molière's pieces to represent the "sens commun" of the moral.

TURNER.—3. Line-fishing off Hastings. Very cleverly composed, though slight in execution. Dated 1835.

4. View in Venice. Admirably conceived; but to my feeling too slight to be satisfactory.

5. St. Michael's Mount, Cornwall. The bold precipitous rock, and the manner in which it is lighted, give this picture a poetical charm. Dated 1834.

COPE.—4. "Help thy father in his age, and despise him not when thou art in full strength." A fine feeling of filial piety is expressed in the figure of the girl helping her father up the stair. The colouring is also good, and the execution careful.

E. W. COOKE.—3. Mont St. Michel, in Normandy. A fine subject; the colouring powerful, and execution careful.

REDGRAVE.—2. Ophelia seated on the willow-tree over the water. Finely conceived and carefully executed.

SIR EDWIN LANDSEER.—6. The Eagle's Nest. The grand melancholy solitude of the Highlands is here well expressed, though the tone of the colouring is too heavy.

WEBSTER.—4. Reading the Scripture. The seriousness in the old man is admirably given, the keeping good, and execution careful; dated 1835.

COPE.—5. L'Allegro; a companion to the Pensieroso; a pretty mirthful maiden with a child. The brilliant colouring of this attractive picture shows the study of Paul Veronèse and of Mulready.

REDGRAVE.—3. Bolton Abbey. The ruins contrast finely with the strong fresh growth of the trees; the colouring is true, transparent, and warm, and the execution careful.

SIR EDWIN LANDSEER.—7. The original of the universally known engraving "Jack in office." The official importance of office is expressed in the dog with admirable humour; the colouring is in delicate harmony, and the execution very careful and well felt.

8. The old Shepherd's Chief Mourner. There is something very touching in the expression of the lonely dog watching by the coffin of his master, and the gloomy keeping is admirably in character with the subject.

9. Tethered rams. Well composed, and of beautiful tone in the landscape; but the treatment too broad and slight; dated 1839.

THE DINING-ROOM.

SIR DAVID WILKIE.—3. The Errand-boy. A spirited sketch of harmonious effect. The horse, however, rather heavy.

SIR DAVID WILKIE and MULREADY.—4 and 15. Two excellent sketches of landscape.

GAUERMANN, of Vienna.—A stag attacked by wolves, while the roe is escaping; dated 1834. Also a family of wild boars, with a fox looking wistfully at one of the young ones. Both these pictures fully display the animated conception and happy study of nature which distinguish this painter in his representation of savage animals. The execution is also careful, though the tone of colouring is somewhat heavy. These are the only pictures in the collection not by native artists.

STOTHARD.—4. The principal characters from Shakspeare. Too slight and unmeaning for so comprehensive a subject; the picture also full of cracks.

5. John Gilpin; conceived with great humour.

THE BREAKFAST-ROOM.

CHARLES LANDSEER.—1. The Hermit. The head dignified in character and well drawn; the keeping well balanced; the execution careful.

2. Maria and her dog; from Sterne's 'Sentimental Journey.' Delicately felt, but somewhat grey and heavy in tone. The dog by Sir Edwin Landseer.

W. COLLINS.—3. The Stray Kitten. Very naïve in the feeling of the children who are looking at the little foundling. The two foremost children are also of very powerful colouring, and the broad well-graduated distance very transparent.

SIR CHARLES EASTLAKE.—2. Italian scene; a Contadina and her children. Good colouring is here united with his usual grace and delicacy of drawing. An early picture.

E. W. COOKE.—4. Mending the bait-net. Warm, powerful, and careful.

J. WARD.—A family of pigs. The animals true, the colouring powerful and warm.

W. ETTY.—Cupid sheltering Psyche. In the feeling for lines shown here a successful study of Nicolas Poussin is apparent.

WEBSTER.—4. Contrary Winds. The naïve expression of four children, all blowing upon a little boat in a tub from different sides, is very good. The grandmother looking on, admirable.

MULREADY.—16. Cottages. A simple subject, but rendered very attractive by truth of form, warmth of tone, and care of execution.

SIR EDWIN LANDSEER.—10. The Highland Shepherd's Home. A small humble interior, containing dogs, sheep, and fowls, in addition to the family; nevertheless, father and mother are rejoicing over their child in the cradle. The thought itself, and the cool keeping of the execution, are the best points of this picture. The composition is not fortunate, and the heads too uniform.

Six pictures by CALCOTT are also in this gallery, though I made no note of their position. Some of them are of great merit, but others are too insipid in tone.

A room in the upper story exhibits a set of admirable drawings by the best English artists; among them, some by SIR DAVID WILKIE and SIR EDWIN LANDSEER. One by MULREADY, however, made an indelible impression upon me. It is from a female model—displays the most refined feeling for nature, with a rare power of rendering it.

I understand that it is the patriotic intention of Mr. Sheepshanks, in the event of a fitting gallery being provided, to bequeath this fine collection to the nation. This is an additional inducement for the Government to lose no time in providing a new National Gallery.

COLLECTION BELONGING TO MR. WOMBWELL.

The strength of this collection lies in the Netherlandish schools; but some good specimens of the Italian, French, German, and English schools are also here. I take the NETHERLANDISH SCHOOLS first.

RUBENS.—The infant Christ and the little St. John playing together at the foot of a small rising in a hilly landscape, with a lamb. Pleasingly composed, and of a certain elegance in the execution.

REMBRANDT.—1. Lucretia; a dagger in her right hand, with her left holding by a cord; inscribed and dated 1666. Of nobler composition and greater breadth of light than is usual with Rembrandt; at the same time the treatment is of singular breadth and spirit.

2. The Angel of the Lord announcing the birth of Samson to his parents. This picture recalls that in the Louvre of the old and young Tobit adoring the departing angel; but it is painted in a fuller body.

3. A man with a plumed hat, a falcon on his wrist; of singular depth of warm colouring.

FERDINAND BOL.—Esther before Ahasuerus. Of singular power and transparency of colouring, which, in the figure of Haman, approaches his master Rembrandt.

GERARD DOW.—A woman standing within a breastwork selling a herring to a man; behind are two other women; rich accessories are around; a basket with eggs, scales, a cloth, turnips, &c. Inscribed. Very carefully executed in a warm tone. Unfortunately the left arm of the woman, and the head and hand of the man, have been somewhat retouched.

ADRIAN VAN DER WERFF.—One of Diana's nymphs. Of somewhat clumsy proportions, but of great delicacy of treatment. Inscribed.

TENIERS.—A landscape, with a peasant and three women. Of great transparency, though the too decided green of the finely painted vegetables, and of the distance, disturbs the harmony of the picture. Inscribed.

ASSELYN.—A harbour, with a smithy. Transparent and careful. Inscribed.

BERGHEM.—A landscape, with figures of men and animals. One of his good works.

CAREL DUJARDIN.—A boy milking a sheep; with sheep reposing, and a foreshortened horse. The reddish tone of this picture is unlike his other works; but the sky is in his usual refined tone.

JAN VAN DER MEER the younger.—Sheep in a landscape. A tone of unusual lightness and transparency is here combined with his usual truth.

RUYSDAEL.—1. A stream, with oak-trees on its banks. This picture, which is of considerable size, is most poetically composed, spiritedly executed, and most pleasing in the great transparency of the water. Inscribed and dated 1652.

2. A beautiful group of four fine oaks in the foreground; opposite to them towers in full light; in front a piece of water with rocks reflected. Of unusual finish, great power of foreground, and admirable chiaroscuro. Inscribed and dated 1669.

3. A strongly lighted tree in the foreground; a wood of most picturesque beauty in the middle-ground; on the other side extends a plain of very delicate tone. The clear sky shows the influence of Hobbema. The treatment is particularly light and broad. Inscribed.

JAN WYNANTS.—1. A large landscape of almost equal quadrangular form, with a dead tree in the foreground, and buildings close by, a man alone in the foreground. Of great warmth of tone and careful execution. Inscribed and dated 1675.

2. A landscape, very pleasingly composed, with a hunting party introduced by Lingelbach.

OMMEGANCK.—A landscape with cattle in evening light: in every respect—decision of forms, warmth of tone, solidity of execution—one of the best works of the master.

BACKHUYSEN.—A storm: of striking truth, and of considerable size. The warm sky is not, as is too often the case with this master, too spotty, but of harmonious effect. The shadows of the water are, however, too dark.

JAN VAN HUYSUM.—Flowers in a vase upon a light ground: of a brilliancy of tone which, in this degree, is peculiar to him. An admirable picture. Inscribed.

RACHEL RUYSCH.—A careful and also a transparent picture,

which latter quality does not always belong to this painter. Inscribed and dated 1687.

FRENCH SCHOOL.

GREUZE.—Two pictures, each in an oval form, almost down to the knees, representing a young girl. These have all the naïveté of conception and tenderness of colour which render the pictures of this painter so attractive. Also a pretty boy with large eyes deserves notice, though rather marred by the green shadows too prevalent with the master.

FRANÇOIS MILET.—The grandest features of nature—alps and glaciers, river and lake, seen under the aspect of a thunder-storm—are here wrought up into a very poetic whole: the execution is also spirited and careful.

ITALIAN SCHOOL.

GIACOMO BASSANO.—The Annunciation to the Shepherds: very originally conceived; a beautiful boy is prominent among the figures. The colouring is as clear as it is harmonious.

LODOVICO CARDI, called IL CIGOLI.—John the Baptist as a tender youth: very characteristic of the feeble sentimentality, little in accordance with the nature of the subject, so popular in religious pictures of the time of this master. In the blooming and transparent colouring a successful study of Correggio is apparent.

CARLO DOLCE.—The Virgin and Child: of great delicacy of execution, though belonging to that class of his pictures which are somewhat heavy and grey in the shadows.

GERMAN SCHOOL.

BALTHASAR DENNER.—Portrait of a man in a furred cap: the indescribable labour and finish for which this master is known are here extended to the coat, in which the single threads are made out. For unusual warmth and transparency of tone this picture belongs to the best works of the master.

DIETRICH.—The miracle of Healing the Lame Man: a rich composition in the taste of Rembrandt, whom he closely approaches in the warmth and power of tone, and in some of the heads. The head of Christ, however, is least pleasing.

ENGLISH SCHOOL.

SIR JOSHUA REYNOLDS.—Portrait of Lady Clarke as a young girl: this beautiful person is represented with great animation and delicacy, the colouring unusually tender.

COLLECTION OF THE EARL OF LISTOWEL.

I was indebted for the sight of this collection to the kind interposition of Dr. Meyer, then Librarian to H.R.H. Prince Albert. It consists of a large number of interesting pictures of second and third rate merit of the Italian and Netherlandish painters, such as Pietro Francesco Mola, Furini, the Ricci, Tempesta, the Breughels, and others; also of some specimens of the best masters of the Dutch school, and of some pictures of great importance of the Spanish and French schools. The pictures which left a favourable impression on my mind, making allowance for the superficial view necessitated by the extent of the collection, were the following:—

VELASQUEZ.—Two men in peasant costume, presenting grapes to a child seated on the lap of a woman, similarly dressed as themselves: the whole conception is of the most realistic kind. The heads of the men recall the well-known pictures of Velasquez, the Bevedores, in the gallery at Madrid, while the tones of the flesh resemble the Aguador in the collection of the Duke of Wellington. The treatment is very solid and spirited.

MURILLO.—1. The Sposalizio: a very rich composition, of whole-length figures as large as life. Probably of his early period: decided in the generally realistic characters of the forms, powerful but less transparent in the colouring than the later pictures by the master. The Virgin is very peculiar, and in Joseph the feeling of humility at attaining such honour is very delicately expressed. The spectators, also, are admirably characterised, especially one in a dark violet-red garment. Angels are floating in the air. The execution is careful and of very solid body.

2 and 3. Two other pictures by Murillo, also of his early period, pendants to each other, with figures three-quarters the size of life, exhibit a less familiar view of Murillo, if, indeed, his work at all. One represents the birth of the Baptist: a very rich composition,

in a decidedly realistic character. In the background is Elizabeth; in front the Child being washed; in the centre the seated figure of Zacharias, while the Virgin is entering as if a visitor. In the character of the figures this picture agrees with other works by Murillo, but the whole tone, and especially that of the shadows, is very heavy for him. The other picture represents the Virgin with the Child in the centre; in front, two kneeling saints, with other persons and several angels. Here the Virgin has quite the character of Murillo, but the colouring is still harder and the shadows still blacker.

VANDYCK.—Achilles discovered among the daughters of Lycomedes: a composition of ten small figures. Both form and colouring indicate an early period of the master. It is probably the same picture that was sold in 1713 at Amsterdam, from the Vanloo collection, for 3100 florins.

VAN TILBORG.—A numerous party of country people. In size, composition, and execution, one of the chief works of this painter, and resembling his beautiful picture in the Dresden Gallery.

ALBERT VAN EVERDINGEN.—A Norwegian scene with high mountains: of an extent, power, freshness, and nature which render it one of the chefs-d'œuvre of the master. Inscribed.

WILLIAM VAN DE VELDE.—1. A quiet sea with vessels, delicate and clear.

2. A Sea-fight. Not one of those large pictures by him which too often remind us of the scenery of the stage, but a work of much feeling and truth in every part, especially in the tones of the light and smoke.

LUDOLPH BACKHUYSEN.—An agitated sea, with vessels, finely executed in the details, and of delicate and clear tones.

SIMON DE VLIEGER.—A large picture, approaching Ruysdael in power, truth, and delicacy of general tone. Another picture by him is also fine.

SIMON VAN DER DOES.—A cattle-piece, of great excellence for him.

OMMEGANCK.—A series of six or seven pictures, most of them from his middle and best period, and in which, for truth and decision of form, delicacy and clearness of tone, and conscientiousness of execution, he is not inferior to the great masters of the Netherlandish school.

Portraits of a man and woman, entitled REMBRANDT—hung too high to permit of an opinion.

Of the Italian pictures I was most struck by a small Magdalen by LODOVICO CARRACCI.

Finally I may mention an excellent picture by NICOLAS POUSSIN, Antiope and Jupiter. The female figure is not only of singular beauty of form and line, but is treated with a richness and transparency of chiaroscuro which are very remarkable for the master.

EARL BROWNLOW'S PICTURES.

This collection was originally formed by Sir Abraham Hume. At the death of this venerable gentleman it became the property of Lord Alford, and, upon the death of that nobleman in the prime of life, it has been awarded, with a noble, but at first disputed inheritance, to the youthful Earl of Brownlow. The pictures are now dispersed at different country houses belonging to the Brownlow property. I saw them originally in the possession of Sir Abraham Hume, when I had only time to notice the most important.

TITIAN.—1. Mary Magdalen, half-length figure, two-thirds the size of life, in a beautiful landscape. A different composition, and with a more refined and noble character of head, than that which occurs in so many repetitions of this subject; also of his early period, very carefully finished in a clear golden tone. I conjecture that this is the picture from the Orleans Gallery, which came first into the possession of Mr. Maitland.

2. Christ bearing his Cross. Grand and elevated in character, and of a deep warm tone.

3. The Roman Emperor Otho. A colossal half-length figure, in profile, belonging to the series formerly possessed by King Charles I. Grandly conceived, and of masterly treatment, in a full, glowing, golden tone, and in excellent preservation.

4. Andrea Navagero, ambassador from the republic of Venice at the court of Francis I. In profile: spirited and very powerful.

5. Diana discharging her arrow at Actæon, who, in the act of transformation, is attacked by his hounds. The action of the very slender goddess is extremely spirited and animated; the

very broad, almost loose treatment, and the dark shadows, show that it belongs to the later period of the master. This picture, in which the goddess is about two-thirds the size of life, was formerly in the Orleans Gallery.

PORDENONE.—1. The portrait of a man with an open music-book; probably, therefore, that of a musician. Very energetic and grand in conception, and admirably carried out; in a glowing tone, approaching Giorgione. Inscribed "MDXXIIII. Anno Aetatis LV. P. Lycini P." This portrait is erroneously taken for Luther.

2. A man drinking out of a glass, holding the flask in his right hand, is particularly charming in the astonishing vivacity and fulness of the warm tone; the hands and shirt are only sketched in.

3. The portrait of a man with his hands upon a parapet; in my opinion, from the refined conception and clear golden tone, more like an earlier work by Titian.

TINTORETTO.—The bust of the Doge Francesco Donati. Of his middle and best time, full of spirit, and of masterly execution, in a deep, clear, warm tone.

CIMA DA CONEGLIANO.—A Virgin and Child, in a landscape, surrounded by angels and saints. In the delicacy of the heads, the transparency and warmth of the tone, and the finished execution, it is the most beautiful little picture of domestic devotion that I have ever seen by this master.

FRA BARTOLOMMEO.—The Virgin caressed by the Child, who is looking round. The Virgin is of that noble, but also melancholy, expression in which the painter sometimes indulged. Raphael's picture from the Casa Tempi evidently led to this composition. The colouring is, even for the Frate, of remarkable force, clearness, and depth.

LEONARDO DA VINCI.—Another and very delicate and beautiful example, on panel, of the Mona Lisa, the most celebrated of which, by the hand of the master, is in the gallery of the Louvre.

RUBENS.—Several spirited sketches, the most remarkable of which is the discovery of Achilles among the daughters of Lycomedes. Ulysses recognises him by the eagerness with which he has drawn a sword from the scabbard. Some of the women are busy looking at the jewels. The composition exhibits in a high

degree the spirit of Rubens; the colouring is bright, the light and sketchy handling admirable.

This collection is particularly important in affording a knowledge of VANDYCK in his earlier periods. 1. The portrait of a woman dressed in black silk, with a broad white collar, seated in an arm-chair, with her child in her lap, still shows a very great resemblance to his master Rubens. The tone of the flesh, as with Rubens, is of a light, clear yellow; but, both in this respect and in the whole manner of feeling, there is more truth and delicacy. The expression of both figures is very affectionate, and the vivacity of the child is of the most charming simplicity.

2. How deeply Vandyck had penetrated into the spirit and technical process of the great Venetian masters is proved by the profile portrait of Le Clerc, an intelligent-looking young man, formerly in the possession of Count Algarotti, and purchased by Sir Abraham Hume at Venice. In serenity and elevation of conception, and in the execution in a deep, warm, brownish local tone, it approaches very near Titian.

3. Another, very different, but also very excellent picture, is the portrait of Anton Triest, senator of Ghent, to the knees, and fully the size of life. The elevated conception and simplicity of the forms are here retained by Vandyck from his Italian studies. In treatment and colouring he has again approached the manner of Rubens. The head, painted in full light, is modelled in the most solid impasto, with astonishing mastery and extraordinary clearness. The landscape, too, with a bright horizon, seen through a portico, are in the taste of Rubens.

4. A St. Sebastian, painted in brown chiaroscuro, is, as respects fine feeling, one of the best small pictures by Vandyck that I know.

5. Sketch for his celebrated Crucifixion, in the church of St. Michael, at Ghent; also well worthy of notice.

REMBRANDT.—It is seldom that this master rises to such a noble conception as in the portrait, in this collection, of a stately man already advanced in years, whose right hand rests upon a bust of Homer, while he places the left on his side. In the impasto and magic effect of light it is inferior to none of his pictures, while it excels many of them in a more subdued colouring of the flesh. This picture, which is to the knees, passes for the portrait of the

great Dutch historian Van Hooft. Willingly as one would conceive that distinguished individual to have resembled the portrait, the date, 1653, with which it is inscribed, is against that supposition, Van Hooft having died in 1647.

TENIERS.—A landscape with a piece of water, and a wild duck in the reeds and rushes surprised by a sportsman. Of great freshness, and of masterly treatment.

JACOB RUYSDAEL.—An almost flat country, with a number of cows and sheep admirably executed by Adrian Van de Velde, has a freshness of tone and a careful and true execution which convey a great charm of nature.

WILLIAM VAN DE VELDE.—A great naval battle between the English and Dutch fleets, the sea slightly agitated. An English ship has just sunk; the crew are endeavouring to save themselves in boats: the whole is of great effect, and the white smoke is particularly well represented. The treatment is broad.

ALBERT CUYP.—1. The chief picture, however, of the whole collection is a view of the Maas, with the town of Dort, and numerous ships, by this master, in a moderately warm but extremely clear evening light. The delicacy of aërial gradation in a series of vessels seen one behind the other is not to be described, and, at the same time, all is executed with the greatest ease and freedom. This picture, 3 ft. 10 in. high, by 5 ft. 6½ in. wide, is a proof not only of the extraordinary talent of this master, but also of the astonishing height which the art of painting in general had attained in Holland in the seventeenth century. Sir Abraham Hume, who purchased this masterpiece of De la Hante, told me that he had already been offered 3000*l.* for it.

2. A small picture—a landscape, with a fortress in the middle-ground, and a chain of steep hills in the background. In the foreground a horseman, with two boys begging; of masterly execution in his clear, sunny tones.

LETTER XX.

Drawings by Flaxman in possession of Miss Denman — Sculptures by Flaxman in University College — Sir John Soane's Museum — Society of Arts — Barry's paintings — The Temple Church — Crosby Hall — St. Paul's Cathedral — Objects of art contained in the East India House: Indian sculpture, weapons, copies of pictures; Indian, Persian, and Chinese miniatures — Society of Antiquaries: miscellaneous articles, mediæval objects, coins, pictures — St. Stephen's, Walbrook — Barbers' Hall: Holbein — Bridewell Hospital: Holbein — Collection of pictures and objects of art belonging to Mr. Bale — William Hamilton, Esq.: Pistrucci — Mr. Hall: drawings — Mr. Townley: miniatures — Sir Frankland Lewis — Names of various collectors in London.

DRAWINGS BY FLAXMAN IN THE POSSESSION OF MISS DENMAN.

FAMILIAR from early childhood with Flaxman's designs from Homer and Æschylus, which were in my father's library, I experienced the greatest gratification in making acquaintance with the collection of drawings bequeathed by the great sculptor to his sister-in-law and adopted daughter Miss Denman, to whom I was introduced by my friend Mr. George Scharf, jun. From the Homer and Æschylus, as well as from the Dante which I studied later in life, I had already formed the highest conception of the purity of his feeling for beauty of form and grace of movement, but my admiration for him, not only as an artist, but as a man, increased more and more as I examined the large number of drawings which Miss Denman laid before me, accompanying them as she did with illustrative remarks of the most interesting description. Above all I was astonished with the fertility and variety of his inventive powers, which extended beyond his own peculiar department of classic history or mythology into the field of Christian art, of allegory, of domestic life, and even to that of modern romance, in the shape of a series of very attractive compositions from Wieland's Oberon, conceived entirely in the spirit of the poem. Of his compositions of a classic nature before unknown to me, the designs for Hesiod were the most remarkable. They

assimilate worthily with the designs for Homer. On the other hand, those taken from Christian subjects evince the purest and noblest religious feeling, while such as refer to the events of family life are impressed with an earnest kindness and a graceful humour. In no respect, however, is Flaxman so worthy of the imitation of other artists as in his conception of the nude, which evinces so pure and lofty a feeling for beauty, as a thing in itself divine, as to banish every low and earthly idea from the mind, triumphantly illustrating the truth of the proposition that real art shows its power by hallowing the nude, and by disarming, because it spiritualises, sensuality. Also the simple and unassuming style in which, keeping in view only the moral intention of the subject, these drawings are executed, might serve as an example to many an artist of our day in whom the aim at effect and the display of manual skill are frequently the only qualities visible. The hours flew quickly in the refreshing contemplation of these drawings, and want of time compelled me to leave much of the collection unexamined. I took my leave, with the delightful sense of having conversed with one pure in heart and gifted in mind, and of having by him been admitted into the sanctuary of the peaceful domestic circle which his presence had gladdened. In Miss Denman's drawing-room also, as well as in other parts of the house, I saw a number of reliefs of admirable composition, chiefly in plaster. The great collection of these, however, is now placed in University College, as I now proceed to describe.

MODELS FOR WORKS IN SCULPTURE BY FLAXMAN IN UNIVERSITY COLLEGE.

The general recognition of Flaxman's genius, which has found public expression in the foundation of the Flaxman Gallery in University College, may be looked upon as one of the most certain and grateful indications of the improvement of taste in England as regards the formative arts. This movement, however, was chiefly owing to the liberality of Miss Denman, who presented the reliefs bequeathed to her by Flaxman, and amounting to 140 in number, to University College, under condition that a suitable locality should be provided in which they might be publicly exhibited. This offer was gratefully accepted by the trustees of

the College, who very appropriately assigned the hall under the dome, with the adjacent vestibule and walls of the staircase, to the reception of these works. The readiness with which considerable sums have been subscribed towards the cost of their arrangement confirms the truth of the remark I made above. Several warm admirers of Flaxman's genius, among whom the names of Lord Brougham, Sir Charles Eastlake, Mr. Rogers, and Professor Cockerell appear, formed themselves into a committee, and opened a subscription, headed, as are all undertakings for the promotion of what is good or beautiful in England, by Prince Albert's name. The subscription amounted to 462*l.*, and sufficed to place forty-five of the principal works.

Among these are especially two groups: the one placed in a niche on the upper landing is a restoration of the Belvedere torso from a gem inscribed with the name of Teucer, in the Florentine cabinet, representing Hercules and Iole. Flaxman, however, ingeniously following a passage in Hesiod, which assigns Hebe instead of Iole as the wife of Hercules, has rendered the female figure as a Hebe. Winckelman also was of opinion that this torso represented the deified Hercules. The motives are admirable; the Hebe a noble and refined figure. The execution also, in the aim to adapt himself to the character of an antique fragment, is more profound and energetic than usual.

The other group, the Archangel Michael combating Satan, is the most remarkable that Flaxman ever executed. The moment is spiritedly and dramatically conceived, the head of the angel noble, that of Satan not as usual a revolting exaggeration, and the execution concentrating all the knowledge which Flaxman possessed. The original in marble was executed for the Earl of Egremont, and is now at Petworth.

The reliefs, most of which were executed for monuments, combine, with all the qualities already specified, a correct feeling for style, though something more, in point of finish, is still to be desired. Viewed collectively they produce a very satisfactory effect.

In the growing interest for works of real art in England, there is reason to hope that the amount of subscriptions may in time be such that Flaxman's numerous other works may find a fitting place in this hall. It would be little to the credit of the

wealthiest nation in the world if Miss Denman's noble effort to bring before the public the collective works of him who was acknowledged by all Europe as the greatest English sculptor should be in any way frustrated by want of funds.

SIR JOHN SOANE'S MUSEUM.

I cannot leave unmentioned one of the most remarkable curiosities of London, the museum of Sir John Soane the architect, bequeathed by him to the nation. The house, built in 1812, is situated in Lincoln's-inn Fields; the rooms are small, and such an immense number of objects are crowded together in three different stories, that it is the work of some hours to gain even a superficial view of them. The greater part consists of a rich collection of architectonic ornaments, partly original, partly plaster of Paris casts. East Indian specimens here alternate with Greek; Roman with Gothic; Egyptian, with ornaments of the fifteenth and sixteenth centuries. There is also as great a variety of works in sculpture; for insfance, an injured and indifferently wrought marble sarcophagus, with the Rape of Proserpine, a highly spirited composition, and plaster-casts of many other subjects. The principal part of this strange collection may be compared to a mine with numerous veins, in which, instead of metallic ore, you find works of art. Also in most of the apartments a partial light falls from above, which heightens the feeling of the subterranean and mysterious, and this is further increased by an Egyptian sarcophagus, the finest ever found, which adorns the middle of the most considerable apartment. This sarcophagus, measuring 9 ft. 4 in. in length by 3 ft. 8 in. in width and 2 ft. 8 in. in depth, consists of a single block of what is called Oriental alabaster, or rather, from the recent examination of mineralogists, of what is properly called aragonite. The sides are about 2¼ inches thick. At the bottom a full-length figure, in profile, representing Isis as guardian of the dead, is very carefully engraved, the outlines of which, as well as the hieroglyphics with which it is covered entirely, are filled with a black substance. The stone is so transparent, that, when a candle is put into the sarcophagus, it appears of a beautiful red. This splendid relic, which was discovered by Belzoni, October 19th, 1816, in a tomb in the valley

of Beban-el Malook, near Gournou, was brought by him to Alexandria, and subsequently offered in vain by Mr. Salt to the British Museum for 2000*l.* In 1824 it was bought by Sir John Soane. Sir Gardner Wilkinson considers the name inscribed to be that of Osiris, father of Rhamses the Great. Another very small apartment contains pictures, hung on a series of screens one before the other. The most important are the four pictures of scenes in an election, and the eight of the Rake's Progress, by HOGARTH. These pictures are, however, much coarser, more approaching to caricature, and of less merit, than the Mariage à la Mode. Next to them is a large view of the Canal Grande, by CANALETTO, which has a degree of delicacy and detail very rare with him. A large water-scene, by CALCOTT, is also very pleasing. Lastly, there are several architectural designs by Sir J. Soane, which, by their extent and style, produce the impression of enchanted castles. Passing over the curiosities which fill the other apartments, I observe that the whole, notwithstanding the picturesque, fantastic charm, which cannot be denied, has, in consequence of this arbitrary mixture of heterogeneous objects, something of the unpleasant effect of a feverish dream. As a splendid example of English eccentricity, which can be realised only by the union of English wealth and English modes of thinking, it is very remarkable; and there is therefore reason to rejoice that, by the liberality of the owner, its permanent existence has been secured. In this, as in so many other things, England gives a noble example to the rest of the world.

THE SOCIETY OF ARTS.

In order to complete my acquaintance with the chief English painters of a former period, I have been to see the paintings executed by Barry, from 1777 to 1783, in the rooms of the Society of Arts. He has here attempted to represent, in five large pictures, the various states of human civilization, and, in a sixth, the reward of those by whom civilization has been promoted. These pictures cover the four walls of the spacious hall where the Society meets. The idea is honourably distinguished for originality and grandeur above those of all contemporary artists. It is also worthy of particular acknowledgment that the artist, who

was in very limited circumstances, undertook to execute these paintings gratis. Neither can any objection be made to the conception of the first three pictures. The early pastoral state, and the kind of education then received, is happily represented by Orpheus, who has collected the shepherds and shepherdesses around him by the tones of his lyre. The same may be said of the harvest feast, indicating the more advanced state of civilization, the cultivation of corn and wine, on which Ceres and Bacchus, the dispensers of them, look down with pleasure from the clouds. The highest development—intellectual, moral, and artistic—is represented by the crowning of the victors at the Olympic Games, in presence of the heroes, the statesmen, the poets, and the philosophers of ancient Greece. The enthusiasm which breathes in these three pictures, and the many happy motives, cause us to excuse the numerous defects in the drawing. Nor do the subjects from ideal antiquity demand a strict truth of nature in the colouring, so that we even put up with the uniform heavy tone. But Barry unhappily did not feel that his task ought to have been entirely comprised within this ideal sphere; for, in the three other pictures, he has introduced a medley of ideal figures, with portraits, in the costume of the age, which offends all taste and destroys the unity of the whole. The state of flourishing trade, represented by the Triumph of the Thames, where Nereids and Tritons are placed side by side with respectable gentlemen like Drake, Raleigh, and Cook, has a ridiculous effect. The assembly of the members of the Society for the Promotion of Arts and Manufactures, in which the annual premiums are distributed, is the subject of the fifth picture, and happily replaces us in the territory of every-day prose, though, according to the tenor of the subject, this should have been the most aspiring in composition. Nor does Elysium, which is the next, afford any consolation for this falling off; for it gives the impression of a masquerade, in which there is no want of Greek, Roman, and mediæval characters; though most respectable Englishmen have reasonably disdained such fantastic mummery. The defects in the colouring above noticed are far more disagreeable in these last-mentioned pictures.

THE TEMPLE CHURCH.

This church, which once belonged to the order of the Knights Templars, deserves the attention of every lover of art. It is true that the round church, built 1185, and the choir portion, added to it in 1240, have undergone, in 1839-42, especially the choir, such extensive restorations as to have greatly altered the original condition; while English antiquaries greatly deplore the arbitrary way in which the old monuments have been removed from their original positions. At the same time the entrance-arch is very beautiful, and the workmanship of the new pillars, which are of Purbeck marble, very sharp and admirable.

Also some Templar monuments from the 12th to the 15th century, in the circular part, deserve particular attention, being characteristic in conception, and of excellent workmanship.

CROSBY HALL.

This edifice, situated in Bishopsgate-street, and named after Sir John Crosby, who erected it, was built between 1466 and 1475, in the perpendicular style. It has a fine hanging wooden ceiling, and is justly considered one of the most remarkable examples of the dwelling-houses in England of the 15th century. It is now occupied by some literary institution.

ST. PAUL'S CATHEDRAL.

The proportions of the dome of this gigantic edifice are very fine, and seen at a distance it makes a very imposing effect. The effect of the other parts, when viewed near, is weakened by the capricious forms of many of the details. It is remarkable that the smoke has left the stone of which the building is composed quite white in some parts, while it has completely blackened the rest, so that the white parts look as if they were covered with snow. The interior is far less satisfactory. The dome admits only a scanty light. The prodigious empty spaces of the walls produce a cold and cheerless effect. Nor are the numerous splendid marble monuments calculated to remove this impression,—most of them being strange aberrations in sculpture. I, however, came away with the conviction that no nation has

been so desirous as the English to honour the memory of its illustrious men. In this instance we again see the ardent national feeling, in which they surpass all other people.

OBJECTS OF ART CONTAINED IN THE EAST INDIA HOUSE.

I regret not to be able to give such a description of the remarkable objects of art preserved in this building as they fully merit. For though I inspected them under the most favourable circumstances, being conducted round by Professor Wilson, the well-known Oriental scholar, to whom I was introduced by my friend Professor Müller, of Oxford, yet the objects were too various and numerous to permit of any thorough examination. Nor had I time to profit by Professor Wilson's kind invitation to repeat the visit.

Considering the mighty empire that is governed from this house, the building itself is, both in size and architecture, of a very modest description.

The specimens of Indian sculpture are very numerous, but, with few exceptions, on a small scale. Some are in bronze, others in black stone, but most are in white stone. The latter are partially gilt; others entirely so. Among those in bronze are some of most admirable execution. The representations of Buddha are particularly frequent. Smaller idols in gold and silver also occur. The collection of coins is especially rich and interesting.

Among the weapons, for example the sabres, are many, like that of Tippoo Saib, which are remarkable for costliness and taste of ornament. A pair of gloves, in particular, executed in Lahore, are very remarkable.

Among the pictures may be mentioned, first, a number of copies of large pictures, of a frieze-like form, executed by an English officer by commission from the Company, from wall-paintings found in India. They represent chiefly highly dramatic scenes, hunts, battles, &c., and are of very animated, and, in some cases, of happy motives. As regards drawing, modelling, and colour, they are of very low grade, with a rudeness of execution which, to all appearance, is not to be laid to the charge of the copyist. As there was no room for placing these pictures, they were taken out one after the other for my inspection—a trouble which I very much regretted giving.

The Indian painter appears, however, to much greater advantage in his miniatures, of which a large collection is here preserved, containing some of great excellence. If there be a department of Indian art in which something of that delicate and poetic feeling is reflected which attracts every cultivated mind in their poetry—for instance, in the poem of Sacontala—it is in the department of miniatures. There we find those slender and graceful female forms, delicately and individually rendered. Nor are the power and beauty of the male figure less well given. The motives are true, animated, and various; the proportions generally slender; the drawing frequently correct; the separate portions are not without some modelling; the colours lively, and in some cases harmoniously arranged; and finally, the execution is of admirable finish. In the representation of native animals —for instance, of elephants—a singularly true and close observation of nature in every respect is evident. The weak point of Indian art is the absence of light and shade, and of linear and aërial perspective. In the elegant ornamentation that taste prevails which we meet with in Arabo-Indian architecture.

Admirable specimens of Persian miniatures are also here. An historical work displays numerous representations of battle-scenes, of the most surprising truth, and of great freedom of momentary action. The national physiognomy is very accurately rendered, and the execution is careful. The Arabian taste has been most delicately applied in the ornaments of the borders. Upon the whole they may be placed on the same level of development with the Indian miniatures.

Finally, some very choice specimens of Chinese miniatures are to be seen here. In comparison with the idealising tendency of the Indians, the Chinese may be called the realistic painters of the East. In the rendering, however, of separate appearances in nature, they display uncommon delicacy, and also great feeling for the refinement of Chinese female beauty. Their colours are also of the most marvellous freshness; the technical process of great precision. The gaudiness of the arrangement, and the total want of all modelling, however, give these miniatures the appearance of maps, the outlines of which are filled with local colour, while the absence of aërial perspective entirely excludes all idea of pictorial effect.

THE SOCIETY OF ANTIQUARIES.

I was conducted to the stately apartments containing the collections of this society by my friend Mr. Peter Cunningham, who assisted my researches in the most friendly way. Favoured by the protection of Her Majesty, and encouraged by the interest taken in it by Prince Albert, and by other regal and princely personages, this society has greatly extended itself, and now includes among its members a number of the most distinguished men in England of all classes. A catalogue compiled from the printed records of the society, and from other materials, by Albert Way, Esq., one of the most zealous antiquaries in England, was kindly presented to me by the keeper. It was published in 1847, and gives great assistance in the history and origin of the most important objects in the collection, with references to the sources of further information. Here that public spirit I have had so often occasion to admire in the English is most conspicuous, the majority of the objects here preserved being presents or legacies to the society. The collection contains miscellaneous objects, monuments of art, vases, inscriptions, and historical curiosities of the most various peoples and periods. I must content myself with singling out a few which appeared to me particularly worthy of notice. Among the Egyptian antiquities, some pieces of gold from the discoveries of Ferlini are very remarkable. Among the Grecian antiquities I was struck with several small Athenian vessels. In the Roman department those were especially interesting which were found in England, the place where they were discovered being carefully marked. A cast of a colossal head of Minerva, found at Bath, was very remarkable, the original being preserved in the town-hall of that city. The collection of ancient weapons in particular contains most curious specimens, in stone and bronze, of British and Anglo-Roman relics.

Of the mediæval specimens, properly speaking, the following attracted my attention:—

A casket of Limousin enamel, in Gothic taste, with the Martyrdom of St. Thomas à Becket.

The remains of an episcopal crook of the 14th century.

Capitals and sculptures from the former hall of Westminster Palace, built by William Rufus in 1097.

Among a somewhat extensive collection of coins, chiefly of the later Roman Empire, or of English origin, are many which are remarkable for rarity, artistic value, or preservation.

The portraits executed in oil have almost exclusively an historical rather than an artistic value. One exception, however, is the portrait of Sir Anthony More by himself, with the inscription, "Ant. Morus. Phi. Hisp. Regis Pict. de Scorelio Pictori Aº. MDLX.," from which it appears that it was probably painted as a sign of respect for his master. This excellent portrait, however, is here, from a wrong reading of the inscription, attributed to Schoreel.

Four coloured drawings, heightened with gold, by Mr. Richard Smirke, of the now destroyed wall paintings of St. Stephen's Chapel, Westminster, executed in 1801, for this society, are very interesting. They represent King Edward III. with his five sons, accompanied by St. George, and Queen Philippa his wife, with her five daughters, and bear favourable witness to the state of painting in England at that time.

CHURCH OF ST. STEPHEN, WALBROOK.

Mr. Murray took me to see the church of St. Stephen, Walbrook, in the heart of the city, built by Sir Christopher Wren. It is of moderate size, but is distinguished for its harmonious proportions, for the lightness of the arcades, and for a cupola, the effect of which is very fine, and gave me a more favourable idea of the architect's power of invention than St. Paul's Cathedral, which, in the essential parts, is, in fact, an imitation of St. Peter's at Rome.

BARBERS' HALL AND BRIDEWELL HOSPITAL.

My great admiration for the works of Holbein induced me, in the company of Mr. Murray, to visit two pictures by this master, which are remarkable for size and for the number of the figures.

One of them is in Barbers' Hall, the old hall of the formerly-united guilds of the barbers and surgeons. The small dining-room in which it hangs receives so scanty a light from above, that the picture has but a very feeble reflected light. Unluckily, too, the wine-glasses of the honourable guild are on a sideboard which stands before the picture; so that one cannot even get up close to

look at it. This is very much to be regretted; for the picture contains no fewer than nineteen figures the size of life. In the centre is King Henry VIII., seated, and delivering a charter to the members of the company, fifteen of whom are kneeling on his left hand, and three on his right. The centre figure of the three last is Dr. Butts, whom Shakspeare introduces in his Henry VIII. The corpulent and still rather youthful king takes not the slightest notice of the whole company at his feet, but looks proudly and carelessly out of the picture. All the heads are of extraordinary and unaffected truth of nature, and seem to be painted in the reddish-brown tone which Holbein adopted in his early period. Everything, even to the mat, a part of which appears from under the carpet on which the figures are kneeling, is executed with his usual care. A long inscription in the background probably contains the date; but under such unfavourable circumstances I was not able to read it. Unfortunately, I had no opportunity of procuring the engraving by Baron, which might perhaps have cleared up this point. It appears to me quite unpardonable to suffer a great work of this master to go gradually to ruin in this remote and little-frequented place. In such a case the directors of the National Gallery ought to do their utmost to obtain the picture, and thus worthily to fill up the absence of this master, none of whose works are in the collection. It is probable that the Barbers' Company would willingly give the picture for so honourable a purpose.

The other picture by Holbein adorns the council-room of the Bridewell Hospital, situated in Bridge-street. King Edward VI., seated on a throne, is giving the charter for the foundation of the Hospital to the Lord Mayor, who is kneeling, and accompanied by the two sheriffs. On the king's left hand is the Lord Chancellor with the charter. Of the other six persons, the most striking are the Bishop of London, and another in the corner, said to be Holbein himself. All the figures are the size of life. This picture, which is at least ten feet square, hangs much too high to admit of any certain opinion on the execution of the details and the state of preservation. At the distance at which they are seen, the heads of the young king, who looks sickly, and of the Lord Mayor, appear to be the most interesting. I fear that on a closer inspection it would be found that little remains of the original picture.

PICTURES BELONGING TO MR. OPPENHEIM.

This gentleman affords a probably unique specimen of zeal and disinterestedness in his love for art; for, though so entirely deprived of sight as to have not the slightest enjoyment of a picture, he has, nevertheless, gathered together a small number of genuine and fine works of art of the DUTCH SCHOOL, which must have cost him a considerable sum.

TENIERS.—A village festival, a rich and beautiful composition, full of the happiest motives, and most spiritedly and carefully executed, only not of that transparency of tone which is one of the chief attractions of the master. On canvas, 2 ft. 4 in. high, 3 ft. 4 in. wide.

METZU.—A picture with two figures. Of his best time, warm and transparent. Very unfavourably placed.

GERARD DOW.—A grocer's shop. Too high to admit of an opinion.

SCHALKEN.—A daylight picture, also too high.

JAN STEEN.—A party at cards; a girl is showing an ace. Spiritedly and carefully executed, in a brownish but transparent tone.

CAREL DUJARDIN.—A small but delicate picture.

JACOB RUYSDAEL.—A waterfall; equally admirable for extent, poetic feeling, truth of nature, and spirited execution.

PETER NEEFS.—A rather large view of the interior of the cathedral of Antwerp, with figures by Franz Frank. Carefully executed, and of excellent keeping. Inscribed "P. Neefs, 1652, F. Frank."

A few pictures also of the modern Belgian school are here.

VERBOECKHOVEN.—A good example of a flock of sheep taking refuge with their shepherd from a storm.

KOEKKOEK.—A very successful winter landscape.

COLLECTION OF PICTURES AND OBJECTS OF ART BELONGING TO C. S. BALE, ESQ.

Mr. Bale is one of those few English connoisseurs whose love for the beautiful finds pleasure in every form it assumes, whether that of an engraved gem, a Greek vase, a gold ornament, a coin, a picture, a miniature, or a drawing; and equally in art of an

ideal or of a realistic tendency. Of all of these objects he has collected more or less numerous specimens, most of which are admirably chosen, so that his moderate-sized apartments have the air of a little museum filled with beautiful objects, which afford the greatest pleasure to their owner. Introduced by our mutual friend, Mr. Dominic Colnaghi, I received the kindest welcome, and spent several pleasant hours under this gentleman's roof.

I commence my remarks with the pictures and drawings which hang upon the walls, and thus first attract the attention of the visitor.

The Angel of the Annunciation; a very beautiful picture of the Florentine school; also two single saints, of very dignified character, of the same school.

ANTONIO POLLAJUOLO.—A youthful portrait, in profile, somewhat threadbare in surface, but refined in form, and of a great charm of unaffected treatment.

CLAUDE LORRAINE.—1. A small but very delicate picture, with the fresh light of early morning excellently carried out.

ADRIAN VAN OSTADE.—1. A party of eight boors in a room, executed with uncommon delicacy, and finely treated in a transparent and warm chiaroscuro. Inscribed and dated 1663.

WATERLOO.—A landscape with water, possessing all the pure natural charm of his etchings, and enlivened with clever figures by Adrian Van de Velde.

A pen-drawing by RAPHAEL; a part of that Pietà which, in its entire form, fetched so high a price at the King of Holland's sale; purchased for the Louvre. It includes the side on which is the figure of John. This drawing is as profound in feeling as it is spirited and masterly in execution. A sheet, with three pen sketches of the Virgin with the Child on her arm, belongs to Raphael's first Peruginesque period. All three are very beautiful, especially the centre one.

LODOVICO CARRACCI.—A Holy Family; happily composed, and admirably executed.

CLAUDE LORRAINE.—2. An avenue of trees, of great truth, and drawn with the greatest freedom. Other equally beautiful drawings, by the same master, I saw in a portfolio, containing also several admirable specimens by other masters, of which the following struck me the most:—

TITIAN.—The sketch for the group in the Death of St. Peter Martyr, and another for the trees in the same. Both very masterly.

PERUGINO.—The Virgin, with the Child standing; and another figure. Genuine and admirable. A pen-drawing.

ANDREA DEL SARTO.—A female head, the size of life, and highly animated; a chalk-drawing.

TINTORETTO.—To this master I am inclined to attribute a clever drawing of the Crucifixion, here attributed to Titian.

ALBERT DURER.—Two Madonnas; a masterly pen-drawing, from the collection of Sir Thomas Lawrence. Also a portrait, in black chalk, inscribed.

HOLBEIN.—1. A male portrait in rich dress; a coloured pen-drawing, very admirable.

REMBRANDT.—A rich set of drawings; some of them of the first class. Of this kind is the drawing of the Adoration of the Shepherds, for the picture in the National Gallery; also drawings of landscapes, in which the deepest feeling for nature is evident, the monotony of a flat scene being skilfully relieved by single trees, or falling gleams of light.

ADRIAN VAN OSTADE.—2. Two pretty landscapes; one of them of unusual form for the master.

TENIERS.—Two peasants; spiritedly drawn in chalk; very valuable, considering how scarce the drawings by this master are.

FRANZ SNYDERS.—Two heads of dogs; very true and animated.

PAUL POTTER.—Cattle in a meadow. Broadly and picturesquely drawn in chalk, and of considerable size.

CAREL DUJARDIN.—A cow; very delicately executed.

JAN BOTH.—Three admirable landscapes.

CANALETTO.—A view of buildings; a rich and masterly drawing.

TURNER.—A waterfall, with an indication of a rainbow. The combination of poetical conception with truth of nature, and a refined and picturesque execution, imparts a great charm to this specimen. Besides this, there are other excellent drawings by Turner, some belonging to those called by his friends his Yorkshire drawings.

Of the remarkable miniatures I must be content to notice the following:—

HOLBEIN.—2. A female portrait, of the most delicate feeling for nature.

ISAAC OLIVER.—Richard Sackville, second Earl of Dorset; whole-length figure, in a rich dress, most delicately and elaborately executed, only the head is a little faded. Inscribed "Isaac Oliverius fecit 1616."

HILLIARD.—Some very delicate, though somewhat faded portraits.

Also some old French miniatures, portraits of royal, or, at any rate, distinguished individuals, on horseback in rich dresses; pale in general tone, and somewhat flat in treatment, but of astonishing execution in the details. These are nearly allied to the works of Jean and François Clouet.

An Assumption of the Virgin, painted on the inner side of a piece of a crystal. In composition and delicacy of workmanship a remarkable specimen of a peculiar species of art, much practised in Italy during the 15th and 16th centuries.

Among the specimens of antique gems I was particularly struck by two Scarabæi of Etruscan workmanship, with figures of animated action.

The collection of Greek and Roman coins, chiefly gold, display specimens of great beauty and of wonderful preservation. Some English coins are also of great value from their rarity.

To these are appended the specimens of ancient ornaments, in which an Etruscan gold chain and some rings are conspicuous for beauty. Two rings also of the middle ages are peculiarly beautiful in invention, and rich and delicate in the filigree execution.

An elegant little glass case displays a number of choice antique terra-cotta vessels. The most valuable is a bowl of graceful form and wonderful preservation, found at Athens; the inner side decorated with three figures of the utmost elegance, and breathing all the spirit of the most beautiful period of Grecian art. An inscription designates one of the figures as Minerva. Among different drinking vessels with human heads, I observed two of astonishing beauty of form, and a third with a negro's head, of the most surprising truth of nature. Specimens of Etruscan candelabras in bronze are also here.

WILLIAM HAMILTON, ESQ.

In the company of this accomplished and amiable gentleman I enjoyed the opportunity of examining the chief works of the celebrated die and cameo engraver, Pistrucci. These works display a penetration into the feeling of Greek art, a power of invention, a taste, feeling for style, and mastery of execution, such as are seldom seen in the same degree. Above all, I was struck with the size, as well as the fulness and beauty of invention, of the Waterloo Medal. No less spirited than happy in symbolical allusion is the fight between the Gods and the Titans. The beauty of such portions as are finished leads the lover of art only the more to deplore the misunderstandings which have long existed between the Government and the artist, and which leave the completion of the work very doubtful. Indeed it would be well if those connoisseurs who have such a commemoration of the victory at heart were to unite in furnishing the means for the completion of this medal.

Another object which particularly struck me was an admirably-executed colossal marble bust of the Duke of Wellington, also by Pistrucci, by far the most like and the best that I have yet seen, and the more remarkable as the production of an artist accustomed to work on a very small scale.

Among various valuable antiquities of Grecian art in Mr. Hamilton's possession, I observed the fragment of a glass vessel, which surpassed in beauty everything of the kind that I have seen.

MR. HALL, MR. TOWNLEY, AND SIR FRANKLAND LEWIS.

Finally, I must mention some other gentlemen in London, in whose possession are objects of art too rare and valuable to be passed over. Mr. Hall (Duke Street, St. James's) possesses a small number of admirable drawings by the old masters, and above all that most beautiful of all the pen-drawings executed as studies for the Entombment in the Borghese Palace, by RAPHAEL, which was formerly in Sir Thomas Lawrence's possession. Mr. Hall purchased it at the sale of the King of Holland's pictures. In Vienna also he succeeded in obtaining a most spirited study, also

with the pen, for the infant Christ in the picture of La belle Jardinière in the Louvre.

Of the Italian school he further possesses an admirable cartoon by RAZZI; of the German school, a Virgin and Child of the highest beauty, dated 1512, by Albert Durer, and an impression of the St. Jerome (Bartsch, No. 61), of the most astonishing vigour and deepest velvet blackness. Finally, of the Netherlandish schools, a rich drawing by TENIERS, an admirable one by PAUL POTTER, and some good specimens of WILLIAM VAN DE VELDE.

Mr. Townley possesses a Missal containing the following six miniatures by DON GIULIO CLOVIO:—The Nativity, Christ surrounded with the Apostles, Christ giving the keys to Peter, the Resurrection of Christ, the Descent of the Holy Ghost, and the Last Judgment. These pictures, which all show that imitation of Michael Angelo which characterised the master, exceed all others I have seen by him in size, softness, and masterly execution. Some paintings, also in the possession of Mr. Townley, invited further attention, but time did not permit of my paying him a second visit.

Sir Frankland Lewis, who is animated by a fine feeling for art, possesses a picture by FRANCESCO FRANCIA, the Virgin holding the Child, who is standing upon a parapet and blessing the spectator. At the sides are St. Jerome and St. Francis, both possessing the fine qualities which are admired in the master. A deep and elevated religious sentiment pervades the heads; the colouring is warm and transparent, and bespeaks the middle time of the master. The execution is sustained and the preservation excellent. Sir Frankland, partly by my recommendation, purchased it in 1841 at Rome, where I had the pleasure of becoming acquainted with himself and his amiable and beautiful lady.

NAMES OF VARIOUS COLLECTORS LIVING IN LONDON AND ELSEWHERE.

The following collections are only known to me by the specimens of them exhibited in the exhibitions of the British Institution in the years 1850 and 1851. In most of them other valuable pictures will be found, while, even where that may not be the case, the pictures I am about to describe are well worth seeing.

Earl Amherst.—SIR JOSHUA REYNOLDS.—The well-known

picture of Count Ugolino and his children. The best quality of this work, which has long been known to me by the engraving, is its admirable keeping. Otherwise, both feeling and character of figures are somewhat too modern and prosaic for the representation of such a scene, while some of the emotions are exaggerated.

Beriah Botfield, Esq.—FILIPPINO LIPPI.—The Virgin and Child, a beautiful picture of the better and earlier time of this scarce master; most erroneously ascribed to Perugino.

Sir Henry Bunbury, Bart.—SIR JOSHUA REYNOLDS.—Master Bunbury. Of that naïveté and truth of conception in the delineation of childhood which is peculiar to this master; also as warm as it is transparent in colouring.

WILLIAM VAN DE VELDE.—A very pleasing little sea-piece.

Sir Charles Burrell, Bart.—A Death of the Virgin, with the portraits of the Emperor Maximilian I. and a bishop as donors. An admirable picture by some unknown Swabian master who flourished towards the end of the 15th century—the same subject by the same master is preserved in the Berlin Museum—here erroneously called the Death of Mary of Burgundy, and considered the work of Martin Schongauer.

Lady Dover.—REMBRANDT.—Portrait of the Burgomaster Six, the well-known patron of the painter. Seldom are the usual qualities of Rembrandt seen combined with such a lofty and delicate conception. Nothing can surpass the mastery with which the colouring of a blonde individual is carried out in every portion. On the other hand, I am not inclined to recognise the hand of Rembrandt in the portrait of the burgomaster's wife, the reddish, heavy, and smoother tone of which bespeaks a fine work by Ferdinand Bol.

JOHN JACKSON.—Portrait of Flaxman; the original of the portrait already described at Lansdowne House. The noble and earnest character of the head is conceived with great delicacy and truth: the execution is careful.

George Field, Esq.—TENIERS.—Card-players; very picturesquely composed, and admirably carried out in a light golden tone.

ISAAC OSTADE.—Ninepin-players, very golden and transparent in tone.

WILLIAM VAN DE VELDE.—A perfectly smooth sea, of great delicacy.

Vesey Fitzgerald, Esq.—BARTOLOMMEO MONTAGNA.—A male portrait, of animated conception, good colour, and careful execution; erroneously ascribed to Andrea del Sarto.

James Gray, Esq.—REMBRANDT.—Portrait of a rabbi, glowing in colouring and carefully executed.

TENIERS.—1. The interior of a barn, very transparent, and the masterly treatment very broad.

2. Smoking boors, clear and delicate.

ZORGH.—The interior of a kitchen is one of the pictures by this admirable master in which he approaches the best painters of this class.

WILLIAM VAN DE VELDE.—A fresh breeze; a spirited little picture of somewhat dark tone.

JAN BOTH.—A landscape, with figures by his brother Andreas, with all the warm, sunny, and airy tone so attractive in this master.

ARTUS VAN DER NEER.—A winter landscape, delicate and transparent.

Haywood Hawkins, Esq.—ADRIAN OSTADE.—A party in a house, unusually decided in form and of great transparency.

BERGHEM.—A landscape with shepherds and cattle, of singular power.

JACOB RUYSDAEL.—A genuine but somewhat hard and dark landscape. Another and more admirable picture, attributed to Hobbema, and even inscribed with his name, I am more disposed to ascribe to Ruysdael.

PANNINI.—A view of the interior of S. Paolo fuori le Mura belongs in every respect to the best works of the painter, and is the more interesting as this church has since been destroyed by fire.

Edmund Higginson, Esq.—REMBRANDT.—Portrait of Catherine Hoogh. In a fine golden tone, of great depth and transparency.

W. Lambert, Esq.—JAN STEEN.—Cakes baking. Of much humour, and also transparent in colour and delicate in execution.

Frederick Perkins, Esq.—ALBERT CUYP.—A landscape of his finest period; warm, airy, and careful. Inscribed.

HOBBEMA.—A simple but agreeable composition, of somewhat dull tone in the trees. Inscribed. I understand that Mr. Perkins possesses also other admirable pictures.

Duke of Somerset.—PAUL POTTER.—A remarkably rich picture; a farm-house, with five cows, one of which is being milked, a calf, a goat, and five sheep in front, and a whole flock in the meadows at a distance. This picture, which came from the celebrated Van Slingelandt collection, is coloured with great solidity, and very carefully executed, and is in this respect a capital work of the master. The date, 1646, with which it is inscribed, shows that he painted it in his twenty-first year. The touch accordingly has still a little dryness, the forms a certain hardness, and the general tone is cool. To give an idea of the high value in which the pictures of this master are held, I may observe that this piece, which is not even of his best time, was purchased in the year 1825 at the sale of the Lapeyrière collection, at Paris, for 28,200 francs.

W. Sloane Stanley, Esq.—JOHANN VAN CALCAR.—A male portrait, showing both in the animated conception and in the deep golden tone the scholar of Titian. Although emptier in form, it has much in common with the very fine male portrait in the Louvre which formerly went by the name either of Tintoretto or Paris Bordone.

Miss Wilbraham.—SIR THOMAS LAWRENCE.—The Right Hon. William Pitt, spiritedly and animatedly conceived and solidly executed in a warm and transparent tone.

Finally, I must draw the attention of the lover of art to such collections as, without having seen them, I have reason to believe contain much that is excellent.

Mr. Byng.—Among others a fine picture of the old Italian school.

Mrs. Gibbons.—Pictures of the modern English school, which, though not so numerous as those belonging to Mr. Sheepshanks, are excellent in themselves.

Lord Granville.—A few good pictures of the Flemish and Dutch schools of the 17th century.

General Sir William Gomm.—About six or seven pictures, admirable specimens of the best masters of the 17th century.

Henry Robarts, Esq.—Good pictures of the Flemish and Dutch schools of the 17th century.

The Rev. John Sandford.—A numerous collection of pictures of the Italian and, more especially, the Tuscan and Roman schools,

formed during a long residence in Florence. I must own, however, that the specimens of this collection exhibited at the British Institution, where every possessor is supposed to send his best, rather lowered the opinion I had formed of it. It may, nevertheless, contain some interesting things.

I must finally mention here some distinguished works of art which I had the opportunity of seeing in the possession of various picture-dealers in London. As it is very possible that many of these may have passed into other hands by this time, and as it is my object to render this work as durably correct as I possibly can, I have abandoned the idea of describing them in their temporary locality. I can therefore only state that I found objects of art of great value in the hands of the following picture-dealers, who were the only gentlemen I visited, and whose names I add, with the mere specification of the department of art to which the objects belonged:—

Brett, John W.—Pictures.

Brown, J. B.—Pictures.

Colnaghi, Domenic.—Drawings, old and modern engravings.

Emmerson.—Pictures.

Farrer.—Pictures, articles of virtù.

Graves, F.—Single pictures; engravings.

Mawson.—Pictures.

Mayor.—Drawings.

Nieuwenhuys.—Pictures.

Norton.—Pictures.

Smith, John.—Pictures.

Tiffin.—Pictures, drawings, and old engravings.

Webb.—Single pictures, but principally artistic furniture and articles of virtù.

Woodburn, W.—Pictures, drawings, old engravings, sculptures, articles of virtù.

I take this opportunity of returning my best acknowledgments to these gentlemen for the readiness with which they showed me these works of art, and for many other acts of kindness.

LETTER XXI.

Collections in the environs of London — Mr. Windus of Tottenham — Holland House — Noel House — Kensington Palace — Sion House — Belvedere — Dulwich Gallery: Flemish, Spanish, Italian, French, and English schools — Mr. Bicknell's collection: Modern English school — Hampton Court Palace: Miscellaneous schools — Raphael's Cartoons — Andrea Mantegna's Triumphs of Julius Cæsar.

HAVING now described to you, as far as I am able, a considerable portion, at least, of the boundless treasures of art contained in London itself, I proceed to examine those which lie in the environs, and which, by means of the different railroads, are easily visited in the day. I class those which belong to the same county, as far as possible, together, including such collections as I heard of but was not able to see.

B. G. Windus, Esq., who resides at Tottenham, in the immediate vicinity of London, possesses a collection of drawings by Turner, among which are some of the choicest specimens. As I greatly admire the earlier works of this master, I the more regretted that I was not able to take advantage of a Tuesday, on which day Mr. Windus permits the lovers of art access to his collection. His collection is equally rich in works by Stothard.

HOLLAND HOUSE, KENSINGTON.

I was glad to avail myself of an invitation to a dinner given by Lord Holland, as member of the jury of the 30th class in the Great Exhibition, and which afforded me the opportunity of seeing this celebrated mansion, built by Thorpe in 1607. I hardly know any old house belonging to the English nobility which, in point of happy distribution of space, in the variety of large and small, lofty and low apartments, and in the position of the staircase, combines so many picturesque attractions, with, at the same time, the feeling

of the utmost comfort. Unfortunately, I was not able to avail myself of his Lordship's kind permission to repeat my visit for the purpose of more closely examining the many objects of art in his possession. Among the pictures I remember with great satisfaction is one by Sir Joshua Reynolds, representing various members, male and female, of the Holland family. This specimen shows to the utmost extent the kindly, refined, and natural mode of conception which characterised this great portrait-painter, and, at the same time, the charm of his warm and transparent colouring. Lord Holland had the kindness to show me some of the rarest specimens contained in his father's Spanish library, which, admiring Spanish literature as I do, interested me extremely.

In the beautiful grounds, which, with the fresh and lovely lawn and magnificent trees, banish all idea of the close vicinity of the world's great city, Highland games were going on before a numerous and fashionable company. I had thus the opportunity of witnessing the immense power and skill of these mountaineers, as they performed their feats of strength to the shrill cry of the bagpipe.

NOEL HOUSE; KENSINGTON.

Another very agreeable evening I spent at the residence of J. Auldjo, Esq. This gentleman possesses a number of the most various works of art, of classical and of mediæval character, and also of the period of the Renaissance, which adorn every apartment in the house in the richest manner, so that the lover of art finds fresh sources of interest at every turn. A residence of several years in Naples enabled Mr. Auldjo to collect not only that class of antiquities which the neighbourhood of Pompeii and the whole classic soil so richly afford, but also pictures, among which a large work by Massimo Stanzioni particularly interested me. As I fully contemplated availing myself of Mr. Auldjo's kind invitation to spend a forenoon with him, I omitted to take any notes of many an object in his very interesting collection; and, not having been able to repeat my visit, am without the means of giving that description which I would desire. On that one occasion, however, I had the pleasure of making the acquaintance of an artist long known to me by his works, Mr.

Cruikshank, with whom I afterwards proceeded to the house of my friend Mr. E. W. Cooke, where I passed the evening most agreeably in a circle of artists and literati.

KENSINGTON PALACE.

I also regret much that I am not able to give any detailed account of the Wallerstein collection of early Netherlandish and German pictures. A visit I paid them was too short to permit of my taking notes, nor had I any opportunity of repeating my observations.

SION HOUSE.

Although, by the liberality of the Duke of Northumberland, the public were permitted access to this fine place during the summer of 1851, I was not able to command the time to go, which I regretted the less as I understood from good authority that the house does not contain pictures of any great value.

BELVEDERE, NEAR ERITH.

Sir Culling Eardley Eardley, among other pictures, possesses a most admirable Murillo, as was reported to me by a highly cultivated connoisseur.

DULWICH GALLERY.

A few days ago I at length visited the collection of pictures at Dulwich College. This college was founded for the reception of a certain number of persons in distress, and so well accomplishes its object, that the inmates are in a very comfortable situation. The gallery, which now belongs to the establishment, was formed by Mr. Noel Desenfans, a friend of the arts, who left it to Sir Francis Bourgeois. This gentleman had the patriotic intention of forming with it the beginning of a National Gallery, if a suitable building were erected to receive it. This not having been effected, he left the collection by will to the College, where it may be seen four days in the week by means of tickets, to be had gratis at different places in London—for instance, at the shop

of Messrs. Colnaghi. The 355 pictures of which it consists are well arranged in a gallery containing five apartments, lighted from above, which the College erected, according to a plan by Sir John Soane, on purpose for their suitable accommodation. I had heard this collection so highly extolled in many quarters, that my expectations were very highly raised; but, on the whole, they were not fulfilled. In none of the galleries which I have hitherto seen in England do the pictures agree so little with the names given to them, nor is so much that is excellent mixed with much that is indifferent and quite worthless. Also, to say nothing of the numerous copies, the original pictures are unfortunately, in many cases, greatly disfigured by cleaning. In addition to this, the catalogue is composed, not only with insufficient knowledge, but with great carelessness, since pictures which are inscribed with the name of the real master are quite arbitrarily ascribed to others. I therefore mention here only such as appeared to me to deserve close attention. I take first the pictures of the Flemish school, adding to each the No. in the printed catalogue.

FLEMISH SCHOOL.

RUBENS.—1. A landscape; a wooded foreground, with a shepherd, surrounded by his flock, playing the flute; beyond, fertile meadows; blue mountains close the distance. A sunbeam breaking through the clouds forms a double rainbow. A poetical and carefully executed picture. (No. 175.)

2. The Magdalen in a landscape, clasping her hands. A very spirited sketch. (No. 182.)

VANDYCK.—1. Portrait of Philip, fifth Earl of Pembroke. The head is very delicate; the hand injured by cleaning. (No. 211.)

2. The companion picture, the portrait of the Countess of Pembroke, is unhappily quite ruined by cleaning.

3. The portrait of a General in rich armour, here called the Archduke Albert; near him, upon a table, his helmet with a plume. This picture, which is painted with much skill and care, in a clear golden tone, appears to me, from the conception and handling, to be rather a work by Rubens. On canvas, 4 ft. 2 in. high, 3 ft. 4 in. wide. (No. 218.)

Among the pictures which bear the name of REMBRANDT there are some very good works of his school, but none by his own hand.

TENIERS.—A man chopping straw before a farm-house; near him a grey horse and some poultry. Of much truth and keeping, but rather poor. (No. 132.)

ADRIAN VAN OSTADE.—Three merry boors, one of whom is singing while another plays the fiddle. Inscribed 1652. This little picture is of astonishing depth, clearness, and warmth of colour. (No. 190.)

CORNELIUS DUSART.—Figures before an old building. A remarkably careful and choice picture by this scholar of A. van Ostade, who approaches nearest to his master in the glow of his colouring. (No. 104.)

PETER SNAYERS.—A cavalry skirmish. A clear and carefully painted picture, by this early but very meritorious landscape and cattle painter. (No. 45.)

PHILIP WOUVERMANS.—1. A landscape; in the foreground two horsemen in conversation with a girl.

2. The companion picture with some horsemen; a woman shaking out fodder before a horse. On panel, 1 ft. 8 in. high, 2 ft. wide. The landscapes are in the style of Wynants; the careful execution is in a warm tone. (Nos. 63, 64.)

3. Selling fish on the coast of Scheveningen. An excellent picture of the first period, which in impasto and warmth approaches Isaac van Ostade. On canvas, about 1 ft. 8 in. high, 2 ft. 6 in. wide.

4. A sandy landscape; in the foreground a cart with a grey horse, with the sun shining on it, and on a hill another cart with a brown horse. Truer to nature than usual, of an admirable body and uncommon warmth, force, and clearness of colouring. On panel, 1 ft. high, 10 in. wide. (No. 228.)

5. "Le Colombier du Maréchal." Two travellers halting before a smithy, one of whom is having his horse shod; a flock of sheep is driven past. 1 ft. 5 in. high, 1 ft. 8 in. wide. Also a picture of great fulness and depth of colour. (No. 144.)

6. "Petite Chasse à l'Oiseau." This is the name given to this hilly landscape, which represents a small hawking party halting to take refreshments. Of great beauty and elegance of execution. On canvas, 1 ft. 9 in. high, 2 ft. 7 in. wide. (No. 173.)

BERGHEM.—1. Some country people with their cattle, among which a white cow is particularly striking, are assembled round an

elegant fountain. The bright light of the sun at noonday is here expressed with extraordinary skill. The colouring is equally deep and clear, the execution of wonderful precision and elegance. On panel, 1 ft. 1½ in. high, 1 ft. 6 in. wide. The distance and sky of this gem are unhappily much injured.

2. The companion picture. A landscape, with a shepherdess and her flock about to wade through a piece of water. The glowing red of evening gilds every object. Here, too, the distance is unfortunately much defaced by cleaning.

WILLIAM ROMEYN.—By this scholar of Berghem here are two carefully executed cattle-pieces, in his well-known grey tone, which, though the name of the master is on one of them, are called in the catalogue "Roghmann." (Nos. 8 and 10.)

ALBERT CUYP.—1. A group of cows reposing on the brink of a canal, warmly illumined by the sun. The contrast between the dark-coloured animals and the clear water is very striking; the impasto admirable. On panel, about 1 ft. 6 in. high, 2 ft. wide. (No. 239.)

2. Two shepherds reposing with their flocks in bright sunshine under two trees in the foreground of a landscape; the bank of a river is covered with bushes. A rich, well-executed picture. On canvas, about 3 ft. 6 in. high, 5 ft. wide. (No. 163.)

3. A scene in Holland, with a canal, in which a group of cattle, with their herdsmen, are illumined by the evening sun; in composition, depth, glow, and clearness of colouring, and general feeling of rural tranquillity on a warm summer's evening, this is one of the most beautiful works of the master. On canvas, 3 ft. high, 4 ft. wide. (No. 169.)

4. Another landscape with animals is also a good picture by the master. (No. 141.)

JACOB RUYSDAEL.—A waterfall, in several falls, with rocks covered with foam in the foreground. In this finely composed scene the brown tone is too prominent, and the handling almost too broad. On canvas, about 3 ft. 6 in. high, 2 ft. 10 in. wide. (No. 224.)

JAN BOTH.—A rocky landscape with some travellers passing a ford. A rich, carefully executed picture, of great clearness in the evening light. On canvas, 2 ft. 4 in. high, 3 ft. 7 in. wide. (No. 36.)

WILLIAM VAN DE VELDE.—1. Several large and small vessels in a river, in perfectly calm weather. This copious and extremely

delicate picture is injured by cleaning. On canvas, 2 ft. high, 2 ft. 6 in. wide. (No. 113.)

2. View of the Texel, the sea slightly agitated, enlivened by fishing-boats. A warm evening light, happily blended with the delicate silver tone of the master, and the most exquisite finish of all the parts, make this one of his most charming pictures. On canvas, 1 ft. 8 in. high, 2 ft. 1 in. wide. (No. 166.)

DANIEL SEGHERS.—A bouquet of flowers in a vase is a very admirable picture of this master, so justly celebrated in his own times, and whose red roses still flourish in their original beauty, while those of the later painters, De Heems, Huysum, and Rachel Ruysch, have more or less changed. Though inscribed with the master's name, the flowers are ascribed in the catalogue to J. Breughel, and the vase to Rubens. The latter is probably by ERASMUS QUELLINUS. (No. 102.)

VAN HUYSUM.—A fruit and flower piece on a bright ground are of very delicate quality, especially the first. On panel, 1 ft. 4 in. high, 1 ft. 1 in. wide. (Nos. 29 and 39.) Another flower-piece on a dark ground is scattered in the arrangement, and rather damaged. On panel, 2 ft. 7 in. high, 1 ft. 11 in. wide. (No. 121.)

SPANISH SCHOOL.

VELASQUEZ.—1. Philip IV., as Prince of the Asturias, on horseback. The head is very animated, and clear and delicate in the colouring. The horse not so good as in the examples of this picture at the Marquis of Westminster's and Mr. Rogers'. (No. 194.)

2. The same, as King of Spain, in a red short dress with white sleeves, a truncheon in his right hand. To the knees. Though the physiognomy is by no means agreeable, the picture is very pleasing by the great animation, the clear, full, bright reddish tone of the flesh, the masterly treatment and keeping. The hands are injured by cleaning. (No. 309.)

MURILLO.—1. The Virgin in glory, enthroned with the Child in the air; below, angels. As usual with this master, the heads have no religious expression, yet the clear reddish golden colouring is very charming, and the execution remarkably careful. (No. 347.)

2. Jacob and Rachel, surrounded by their numerous flocks of sheep, are kissing each other kneeling. The innocence and depth of feeling, and the cool, richly-coloured landscape, give to this picture

the attraction of a pleasing idyllic scene, which recalls the writings of Lopez de Vega. It is painted quite "con amore." (No. 294.)

3. The Crucifixion of St. Peter. A spirited sketch, in which the beautiful landscape plays a more important part than merely serving for a background. (No. 154.) The picture painted from it is in the collection of Mr. Miles, at his seat, Leigh Court, near Bristol.

4. A girl, with great simplicity of expression, holding some roses in her handkerchief; a choice example of the very peculiar contrasts and harmony of colours which give many of Murillo's pictures such a magical effect. The background, a landscape. (No. 248.)

5. A boy begging another for cakes. Very natural and animated, defined in the forms, and painted in a golden warm tone. (No. 283.)

6. A boy eating a cake; another on the ground looking round smiling; happy in intention, but the execution, in some parts, rather hard and feeble. (No. 286.)

Christ bearing his Cross.' (No. 329.) Here called Morales; very noble and refined in the expression of the heads, particularly of the women. This is of a rather later period, and calls Zurbaran to mind. The hands and feet of Christ, however, are rather feeble.

ITALIAN SCHOOL.

St. Francis and St. Anthony, two small pictures, once portions of the predella to the altar-piece painted by Raphael for the nuns of St. Antonio at Perugia, now in the palace of the King of Naples; but they are neither by Raphael, as they were called in the Orleans Gallery, nor by Perugino, as they are called here, but rather the productions of some no very skilful painter of the same school. (Nos. 306, 307.)

A portrait of a man in a red dress, called Leonardo da Vinci, hangs too high; but it appears to be an excellent picture of his rare scholar Boltraffio. (No. 133.)

PAUL VERONESE.—A cardinal giving the benediction; beside him the donor kneeling. The companion to the picture in the collection of the Duke of Sutherland, and, though I do not like it so well, the characters are dignified, and it has great depth and harmony of colouring. (No. 333.)

GUIDO RENI.—St. Sebastian. Whole-length, size of life. In the deep brown-greenish shadows, and the endeavour at a powerful

effect, the influence of Guercino is evident; the impasto is masterly. (No. 339.)

GUERCINO.—The Woman taken in Adultery; a picture in his forcible, vigorously modelled manner. (No. 348.)

PIETRO DELLA VECCIA.—The portrait of a smith, here ascribed to Michael Angelo da Caravaggio, appears to me to be a very powerful picture by this master. (No. 299.)

ALESSANDRO TURCHI.—The donor is being presented by a saint to the Virgin and Child. According to the custom of this master, painted on stone, with care and much effect. This picture is styled in the catalogue "An Adoration of the Kings," and ascribed to Paul Veronese. (No. 345.)

CARLO DOLCE.—A St. Veronica, and a Mater Dolorosa, are executed very carefully and smoothly, but are very sentimental in expression. (Nos. 217 and 337.)

PIETRO FRANCESCO MOLA.—The Rape of Proserpine; a carefully executed picture of unusual clearness in colouring. (No. 284.)

SALVATOR ROSA.—1. A landscape, with monks fishing. With a fine composition are here united careful finish and uncommon clearness. (No. 159.)

2. Soldiers at play; very spirited, and in a deep glowing tone. (No. 271.)

The genuine, as well as the pretended pictures of Claude Lorraine, are unhappily so defaced by cleaning, that they are no longer worthy of representing that great name.

GASPAR POUSSIN.—A genuine and beautiful, though rather dark landscape, by this master. (No. 276.)

FRENCH SCHOOL.

NICOLAS POUSSIN.—1. The Assumption of the Virgin. A beautiful poetical landscape, with the Virgin carried up on clouds tinged with gold. A small picture, noble and pure in feeling, powerful and clear in colouring. (No. 336.)

2. Some figures of children. Very pleasing and attractive. (No. 352.)

3. The Triumph of David. A rich picture, but particularly unmeaning in the heads, and theatrical in the attitudes. (No. 305.)

4. Jupiter nursed by the goat Amalthea. A pleasing composition, executed in a light tone.

5. A landscape; very pleasing for the beautiful lines and the deep feeling for nature, but it has turned rather dark. (No. 260.)

LE BRUN.—1. Horatius Cocles defending the bridge. In many parts of this picture he has successfully approached the style of Nicolas Poussin, only that the Minerva is in his affected manner. (No. 319.)

2. The Murder of the Innocents. Scattered in composition, disagreeable in the details, and dark in the colouring.

JOSEPH VERNET.—A view in the neighbourhood of Rome is a rich, well-executed picture by him.

ENGLISH SCHOOL.

SIR JOSHUA REYNOLDS.—1. His own portrait, with spectacles, appeared to me to be superior, and more powerful in the colouring, than that in Buckingham Palace. (No. 146.)

2. Mrs. Siddons as the Tragic Muse, on the contrary, has less clearness and depth of colouring than that belonging to the Marquis of Westminster, and is manifestly only a repetition of it. (No. 340.)

3. The infant Samuel (No. 285) is painted in a very glowing tone, but not properly either a child or a prophet.

4. A mother with a sick child, from which an angel is warding off Death, proves that the talents of Sir Joshua were limited to the conception of simple and natural subjects. There is something very affecting in the mother and child; but Death and the angel, which belong to the region of poetry, are on the contrary very repulsive. (No. 143.)

5. The same may be said in a still higher degree of the Death of Cardinal Beaufort, which Shakspeare, in a few master-strokes, has painted with such fearful truth. The expression of the cardinal is here extravagantly frightful; and to the feeble drawing, so usual with Reynolds, is added a pale and cold colouring. (No. 254.)

GAINSBOROUGH.—Mrs. Sheridan and Mrs. Tickell; full-length, life-size; one of the finest specimens of the master. (No. 1.)

In conclusion, I must mention a portrait by Lawrence of Mr. William Linley, which that gentleman presented to the College. This early work of the painter promises even more than he after-

wards performed. It is so pleasing and refined in the simplicity of nature, so true in colouring, and so careful in execution, that perhaps very few of his best later pictures can bear a comparison with it.

COLLECTION OF PICTURES OF THE MODERN ENGLISH SCHOOL BELONGING TO MR. BICKNELL.

I was indebted to my friend David Roberts, the painter, for an introduction to Mr. Bicknell, who resides at a pleasant country seat a mile from Dulwich. This gentleman, who has made a large fortune, chiefly in the whale fishery, is so zealous a lover of art as to have literally filled his house with pictures, including a series of masterworks by the most eminent English artists. In the absence of Mr. Bicknell the elder, I was accompanied in my inspection of the collection by his son, who has inherited all the love of art which distinguishes the father. I proceed to describe the pictures that chiefly attracted my attention according to the rooms they occupy.

DINING-ROOM.

STOTHARD.—Eight pictures by this fertile master are here; six of which, taken apparently from subjects in Shakspeare, are particularly spirited; though, in consequence of his defective technical knowledge, unfortunately much cracked.

ROBERTS.—1. A street in Cairo, dated 1846. Of masterly execution, in the finest silvery tone.

WEBSTER.—1. "The Joke," from lines in Goldsmith's 'Deserted Village:'—

> "Full well they laugh'd, with counterfeited glee,
> At all his jokes, for many a joke had he."

Full of delightful humour.

LESLIE.—A girl at a window. The subject, it is true, of no particular interest, but so admirably carried out, in a cool light harmony of tone, as to recall Peter de Hooge.

SIR AUGUSTUS CALCOTT.—1. A large landscape with cattle, which the painter called "an English landscape;" one of his later pictures, in which a cool airy harmony is carried out with great skilfulness, but which is too indistinct and unsubstantial in the forms.

STANFIELD.—Beilstein on the Moselle, of considerable size; most fortunate in the choice of the many beautiful features which this fine scenery offers; careful in the execution of the detail, and in admirable keeping.

WEBSTER.—2. "The Frown;" a companion to the foregoing, from the same poem:—

> "Well had the boding tremblers learn'd to trace
> The day's disasters in his morning face."

Full of happy motives.

COLLINS.—Fishermen on the sea-shore. Full of life, and in every respect one of his best pictures.

TURNER.—1. "Port Ruysdael," the name given by the master. The lighting and the water masterly. The lover of truth, however, may object to the too firm appearance of the uppermost cloud in the otherwise wonderfully poetic sky. Painted in 1825.

2. A view in Venice. The conception and transparent colouring are very attractive; the gaudiness and slight treatment very much the reverse.

SIR CHARLES EASTLAKE.—An Italian peasant family on their way to a village festival; prisoners with banditti. The beautiful motives and elevated feeling of pathos in the heads are here united with a greater power of colouring than I have remarked in pictures of a similar subject by this master.

ROBERTS.—2. View of the Great Temple at Baalbec. The size, picturesqueness of conception, and masterly keeping of the silvery tones, render this picture in the highest degree attractive.

ETTY.—1. Portrait of one of Mr. Bicknell's children. Very slight, but delicate and spirited.

HILTON.—The Triumph of Galatea. Nobly conceived, and remarkable for that feeling for beautiful lines which is so rare in the English school.

TURNER.—3. A large and justly-celebrated landscape composition of great grandeur and spirit, known by the name of Palestrina; painted in 1830, of the earlier time of the master. A most poetical picture, and of wonderful effect both in the forms and in the management of the luminous and transparent light. In some portions only it is rather indistinct. The high value which Mr. Bicknell places on this work of art may be estimated by the fact that he has refused the offer of 2500*l.* for it.

FROST.—1. A mirthful and beautiful girl, of very graceful action; conceived in a spirit similar to Etty, but with greater hardness of outline and gaudiness of colour.

ROBERTS.—3. Interior of the Church of Xeres, with richly decorated Gothic piers. Of peculiar transparency and warmth of tone, of the utmost delicacy of execution, and of admirable chiaroscuro. Dated 1847.

FROST.—1. The Sirens. The figures, and especially the head of one nymph, display far more feeling for form and chiaroscuro than the picture by the same artist above described; of good impasto.

TURNER.—4. View of Venice. Companion to the one mentioned above, and of similar defects, but of a magical effect of light.

SIR THOMAS LAWRENCE.—Portrait of Mrs. Siddons. Combining, with his fine taste, more truth than usual.

DRAWING-ROOM.

This apartment is richly decorated in the rococo taste of earlier and more refined style. The insides of the shutters are lined with mirrors, which by candlelight must have a very brilliant effect. The chief ornament of the room, however, consists of a collection of admirable drawings in water-colours, which cover the walls. I have only room to mention those which most attracted me.

COPLEY FIELDING.—1. "Burlington Quay." An agitated sea; of a delicate cool tone, as true as it is beautiful.

2. A landscape hung beneath this, "Riveaux Abbey," is also a fine specimen of this peculiar artist.

3. A landscape, with a light shower, is of wonderful freshness, and delicate in the sunny lighting.

Portrait of Madame Scellini, a French opera-dancer. A copy, by DENNING, from the picture by Sir Joshua at Knowle. I notice this for the masterly manner in which the cunning and coquetry of the character are expressed. Also some enamels by Bone. Beautiful portraits of boys and girls, from the same master, are very successful, and of great charm. Excellent original drawings, by Denning, Derby, and others, of English notabilities of various periods, are also here, having been prepared for the engravings in Lodge's Portraits.

TURNER.—5. Among the different water-colour drawings by this

master, I particularly remarked one, a view of the Lake of Lucerne, as highly poetical. Also another, the companion to it, with the reflection of the Righi in still water by evening light, is most exquisite. It is a pity, however, that the otherwise delicate harmony of this picture is disturbed by a too unbroken blue. In his other drawings the motives are always admirable; the execution, however, is too arbitrary, and in some instances even absurd.

ROBERTS.—A series of views of Baalbec, Cairo, Spain, &c., by this artist, are admirable. The happy points of view, excellent keeping, and masterly execution, render these pictures very attractive. One of his eastern drawings, a view of Tetuan, with a combat of horsemen, gave me great enjoyment.

DENNING.—Portraits of six of Mr. Bicknell's children. The cheerful, sunny, transparent character of this picture corresponds admirably with the happy ages of the little party; among which a girl in a white frock, in the centre, is particularly remarkable.

LOUISA SEYFARTH.—A number of women, each of whom is carrying what she loves best out of a besieged town, from Addison's essay in the 'Spectator.' A widow is carrying her child; an elderly woman a young man; a pretty woman of fashion her lapdog; another her jewels. The unusually large size of this water-colour drawing, the animation of the single figures, and the extraordinary power of the colouring, are worthy of admiration. The effect, however, of the whole is somewhat gaudy.

DE WINT.—Harvest-time in a flat country, with a piece of water. The admirable cool tones of early morning, and the unpretending simplicity and truth of this picture, render it very attractive.

JOSEPH NASH.—An architectural interior, Audley End, of sunny effect and careful execution. Dated 1849.

BARTHOLOMEW.—Peonies, of astonishing mastery of drawing and colour.

HUNT.—Two fruit-pieces, executed with the greatest care; absolute fac-similes of nature. Also a girl, and a blackamoor, distinguished for warmth, truth, and care.

A small room adjoining the drawing-room is decorated with statues of Paris, Helena, Amor, and Psyche, by Baily. Both the female figures are lovely and tender, but the male figures somewhat artificial in action. Baily's celebrated work, Eve listening

to the voice of the Serpent, is also here, admirably executed in marble.

Even the entrance hall leading to the dining-room is full of pictures, of which I cannot omit the following:—

TURNER.—6. A landscape, with rocks in the foreground, "Ivybridge, Devonshire." As usual, spirited, but also warm and true to nature.

SIR AUGUSTUS CALCOTT.—2. "Rochester Bridge." A landscape in the taste of Cuyp; one of his more solid works.

ROBERTS.—4. View of the interior of the church of St. Gomar, Lierre, a little town between Maestricht and Antwerp, with which I happen to be acquainted. This picture, which is taken in the fullest sunlight, belongs, both in the picturesqueness of treatment and in the striking effect, to the best works of the master.

5. A view of Melrose Abbey. A beautiful subject, and charmingly executed in delicate light silvery tones.

ETTY.—2. Venus and Cupid. Of singular grace, and unusually careful completion.

UWINS.—An orange-harvest in Italy. Of speaking actions and warm colouring.

WEBSTER.—3. "Good Night." A domestic scene in a farmer's family. Of great earnestness and amiability of feeling, and executed with care and taste.

ALEXANDER JOHNSTONE.—Sunday-reading in a farmer's family. Elevated and true in feeling, and carefully finished. The otherwise transparent colouring is however pale, and the forms somewhat unsubstantial.

Time did not permit of my taking notes of all the valuable works of art in this collection, among which I may mention a picture by Wilson—"The Tomb of the Horatii and Curiatii;" several by Turner, of a very high class; a capital Peter Nasmyth; and also further specimens of Leslie, Webster, Stanfield, Collins, Etty, Müller, Lee, Creswick, &c., with drawings by distinguished water-colour artists.

A beautiful garden behind the house affords a pleasant view over fields and wooded ground of an agreeable undulating surface.

On expressing to Mr. Roberts my surprise at the number of admirable pictures in Mr. Bicknell's possession he assured me that many collections more or less of the same character existed round

about London and even in the same vicinity—for instance, Mr. Ruskin's, father of the well-known writer on art, which contains many distinguished works of Turner's earlier period.

At the house also of one of Mr. Bicknell's sons in the neighbourhood, who married a daughter of Mr. Roberts, I saw two excellent works by that painter; one, ruins of a temple on the Nile, a picture of admirable keeping and of singular transparency, and a drawing of the Alhambra, from the Hill of the Abyan, very happily taken from a high point of view, with the Sierra Nevada rising with poetic grandeur of effect behind it.

Here I also made the acquaintance of Mr. Haghe, whose reputation as a lithographer (and chiefly of Roberts' works) extends through Europe—by birth a Belgian. I found in him a man of simple and unpretending character, but imbued with a warm love and a most admirable discrimination for works of art.

HAMPTON COURT PALACE.

Much has been done since my first visit to England in 1835 to render Hampton Court more attractive to the public. The collection of pictures is far better placed, and the arrangement with consecutive numbers most convenient. The greater portion of the works of the old Flemish and Dutch schools are gathered together in one room. Some pieces of remarkable old tapestry are suitably placed in the hall and withdrawing-room, and a guide-book, illustrated with woodcuts, gives information regarding the history of the palace and of the principal persons connected with it; also of the most remarkable portraits, and of several painters. The examination of the pictures is much facilitated by the subjects, as well as the numbers, being given; nevertheless good and bad of the most opposite schools are so mixed together in most of the rooms, that it requires no small love of art and no probable amount of leisure to get through the 1027 pictures. Independently, too, of the fact that many masters are erroneously given, numerous inaccuracies and mistakes arise from the omission of the Christian name of the painter. The following description is intended to lighten the labour of inspection, and to call attention to much that is worthy of notice, though apt to be overlooked in the great number of pictures. In those cases where I entirely pass over a

picture to which the name of some known master is attached, it is simply because I neither believe it to be by that master nor can suggest any other, or because it is entirely ruined.

THE GUARD CHAMBER.

1. GIULIO ROMANO.—1. The Battle of Constantine; a copy which appears to me to be by the hand of the Cav. d'Arpino.

8-15. RUGENDAS.—Events from the campaigns in the Netherlands in the reign of Queen Anne. Very well composed, but of a decorative character of execution, and with the dark ground in parts come through.

10. CANALETTO.—The Colosseum; a good but decorative picture by Bernardo Bellotto.

17. FEDERIGO ZUCCHERO.—Queen Elizabeth's porter, a giant. Of feeble drawing, but carefully carried out in a warm, clear, and harmonious tone.

THE KING'S FIRST PRESENCE CHAMBER.

20-27. SIR GODFREY KNELLER.—Beauties of the Court of King William III., known as the "Hampton Court Beauties." Most of them animated and careful pictures, though gay in colouring and affected in motive.

28. MYTENS.—1. James first Marquis of Hamilton, full-length. Very warm, true, and careful.

30. POLIDORO DA CARAVAGGIO.—A boy with a boat, and swans. This and its companions in similar style (Nos. 31-98) are spiritedly conceived, and lightly executed in brown. They were formerly in the collection of Charles I.

32. PORDENONE.—1. A male portrait; very animated, in a warm golden tone.

36, 37, 46, 47. SCHIAVONE.—Four landscapes, with figures, showing this master under a new aspect. Very unpoetically conceived, but executed in his glowing and transparent tones.

38. GIORGIONE.—St. William. A good picture, by one of his followers.

39. LANFRANCO.—1. Head of a saint. Genuine.

43. MICHEL ANGELO DA CARAVAGGIO.—A portrait; here erroneously attributed to Giorgione.

49. TINTORETTO.—1. Portrait of a nobleman; animatedly painted in his reddish tone.

50. GIACOMO BASSANO.—1. A male portrait, spirited and animated.

52. SIR GODFREY KNELLER.—Portrait of Peter the Great, Czar of Russia; painted in 1698, with a background by W. Van de Velde. In point of animated conception and careful finish certainly one of the best portraits of this monarch. The flesh-tones heavy, the action theatrical.

56. JACOB DE BRAG.—Himself and family represented as Antony and Cleopatra, &c. This rare painter appears here as a careful follower of Rembrandt. The conception is vivid, the colouring warm and transparent, and the execution careful.

THE SECOND PRESENCE CHAMBER.

35. HANS JORDAENS.—The destruction of Pharaoh and his host in the Red Sea. As the catalogue does not give the Christian name of this rare painter, most of its readers will have supposed that the well-known painter Jacob Jordaens is here intended, with whom, however, Hans had nothing in common. The Berlin Museum possesses almost the same composition, on a small scale, inscribed "H. Jordaens, 1625." The comparison of the two proves that this meritorious painter was less fortunate on a larger scale, the figures in the foreground being here rather hard and dry.

66. GIULIO ROMANO.—2. Jupiter and Europa. One of his feeble efforts.

67. LORENZO LOTTO.—A very fine portrait of a sculptor; erroneously denominated Baccio Bandinelli, and attributed to Correggio.

68. GIACOMO BASSANO.—2. Portrait of a sculptor; animatedly conceived, and warm and transparent in colour.

69. VANDYCK.—1. Mrs. Lemon, half-length. Delicate, but unusually feeble in colouring for him.

70. PORDENONE.—2. Portrait of a knight. Spiritedly conceived, and very animatedly carried out in the most transparent golden tones.

72. PAUL VERONESE.—1. The Annunciation. I should ascribe it rather to Paolo Farinato.

74. GIACOMO BASSANO.—3. Christ in the house of the Pharisee. Very dignified in composition and expression for this master; and warm, clear, and harmonious in colouring.

77. A warrior; not indeed by Giorgione, but by some excellent painter of the Venetian school.

78. ARTEMISIA GENTILESCHI.—Her own portrait. Powerful and vivid; in the style of Michael Angelo Caravaggio.

79. TITIAN.—1. A male portrait; erroneously called Alexander de' Medici, Duke of Florence. The nobleness of the conception and the admirable execution in subdued golden tones are worthy of the great master.

80. VANDYCK.—2. Charles I. on horseback; an old copy from the picture in Windsor Castle.

81 and 82. VELASQUEZ.—Philip IV. of Spain and his Queen. These pictures do not agree with the authentic works by Velasquez known to me, but show a far greater affinity to Rubens.

83. FILIPPO LAURI.—Jacob fleeing from Laban. A careful picture, and unusually warm and transparent for him.

92. SCHIAVONE.—5. Tobit with the angel. Genuine, but very mannered.

93. GUERCINO.—His own portrait. Very lively, but much darkened in the shadows.

96. CARLO MARATTI.—The Virgin and St. Francis. Pleasing.

97. VAN SOMER.—Christian IV., King of Denmark, full-length. Very animated, but crude and hard in the flesh-tones.

99. GUIDO CAGNACCI.—Jacob with Rachel and Leah. A careful and delicate picture, executed in harmoniously broken tones.

100. GIACOMO BASSANO.—4. Jacob and his household wandering. An excellent picture, carried out in his silver tones. The heads also more attractive than usual.

102. Portrait of a Dutch gentleman. Good, but too feeble for Bartholomew van der Helst.

AUDIENCE CHAMBER.

SEBASTIAN RICCI.—Here are five pictures by this master. Three of them—No. 107, the Magdalen washing the feet of Christ; No. 108, the Healing of the Lame Man; and No. 109, the Woman taken in Adultery—show, in power and harmony of colour and careful completion, a happy study of Paul Veronese, and prove how long the feeling for colour was maintained in Venice in comparison with any of the other Italian schools. Sebastian Ricci died 1734.

The pictures attributed to Giulio Romano—the Nursing of

Jupiter, No. 112; Jupiter and Juno, No. 114; and the Birth of Juno, No. 116—belong to him only in the invention. The coarse and slight execution is the work of his scholars.

113. TINTORETTO.—2. A good male portrait; erroneously imputed, in my opinion, to Titian. I cannot say whether it be really the portrait of Ignatius Loyola.

115. TITIAN.—2. A portrait, supposed to be that of his uncle; of the deepest gold tones: it has, however, suffered injury.

119. PETER SNAYERS.—The Fight of Forty. Genuine and spirited.

121. GERARD HONTHORST.—1. The Queen of Bohemia, daughter of James I., full-length. Of great truth of features, but hard in the outlines and over-smooth in the forms.

122 and 123. SWANEVELDT.—Two landscapes. No. 122 is, more than usually, conceived in the feeling of his master Claude.

124. Venus and Adonis, entitled Titian, but proceeding, in my opinion, from the hand of a skilful painter of Paul Veronese's school.

125. MARTIN HEMSKERK.—The Last Judgment. A disagreeable but genuine picture by this mannered master, the insipid tone of which indicates his later period.

126. PALMA VECCHIO.—1. Diana and Actæon. Originally doubtless a fine picture, but it has suffered much injury: erroneously ascribed to Giorgione.

127. PALMA VECCHIO.—2. The Adoration of the Shepherds, a beautiful picture in his warmest golden tones; it has also suffered.

128. TINTORETTO.—3. The Expulsion of Heresy. Solidly executed in his warm deep tones.

129 and 130. LANFRANCO.—2 and 3. The heads of St. Peter and of Judas are genuine.

132. Portrait of a lady by some excellent master, but too hard for Sebastian del Piombo.

134. The Virgin and Child with St. Andrew and the archangel Michael, here entitled Mabuse, but, judging from the only well-attested picture by JAN SCHOREEL in the town-hall at Utrecht, decidedly by this painter, who was a pupil of Mabuse. His great reputation in his own time, and the rarity of his works, render this picture very remarkable.

143. PORDENONE.—3. A Holy Family. A very attractive

picture in general appearance, but placed too high and too unfavourably for me to form an opinion.

KING'S DRAWING-ROOM.

150. DOMENICO FETI.—David with the head of Goliah. A good picture, delicately carried out in his silver tones.

151. GIOVANNI BATTISTA DOSSI.—A Holy Family. Attributed to his brother, Dossi Dossi, but too feeble in drawing for him.

152. BERNARDINO LICINIO.—Portraits of himself and family, a very remarkable picture of the master, but not spirited enough to be the work of his great relative Giovanni Antonio Licinio, called Pordenone, to whom I had formerly erroneously attributed it.

157. GIACOMO BASSANO.—5. The glorification of a saint, a picture of merit.

160. TINTORETTO.—4. Esther before Ahasuerus. This is one of the most admirable specimens I know of this unequal master. The very dramatic mode of conception is particularly characteristic of his fiery spirit. The heads are full of meaning, the colouring of that depth, transparency, and glow peculiar to him alone, and painted in a solid body, as spirited as it is careful.

161. TINTORETTO.—5. The Muses. In the arrangement of such subjects this master was deficient in the requisite feeling for style, but for power of colouring and solidity of carrying out it also belongs to his finest works.

165. ORAZIO LOMI, called GENTILESCHI.—Joseph and Potiphar's Wife. This painter belongs to those later Florentine masters who, in contradistinction to the idealising tendency of the Florentine school of the 16th century, adopted a realistic style. Thus both the personages are rendered with a portrait-like character and with the costume of the painter's own time. This picture, which was originally of warm and harmonious colouring and striking effect, has unfortunately, by over-cleaning, acquired a motley and hard appearance.

168. A Holy Family, called a Giorgione. It appears to be a good picture by Palma Vecchio, but hangs, unfortunately, above the window.

172. PORDENONE.—4. A lady playing on the spinet appears to be genuine and good. Placed as it is, however, it admits of no decisive opinion.

KING WILLIAM THE THIRD'S BEDROOM.

173-191. A series of beauties of the court of Charles II., known as the "Windsor Beauties," painted, with few exceptions, by Sir Peter Lely, prove the talents of that master in the pleasing delineation of female beauty. The portrait called "La belle Hamilton" shows a careful study of Vandyck.

KING'S DRESSING-ROOM.

210. VANDYCK.—3. Cupid and Psyche. The composition feeble, but the shadow of a door which falls on the picture permitted of no close investigation.

215. F. LOOTEN.—A good landscape by this Dutch painter, long resident in England.

216. HONDEKOETER.—Birds. A genuine and good picture.

KING'S WRITING-CLOSET.

227. GERARD HONTHORST.—2. Villiers, Duke of Buckingham, and his family. One of the best pictures of this master both in arrangement and power of colour, though the ground has somewhat darkened with time.

234. GUIDO RENI.—Judith with the head of Holofernes. A genuine picture, but much darkened in the shadows.

QUEEN MARY'S CLOSET.

247. GIULIO ROMANO.—3. An ancient sacrifice. Genuine and spirited.

248. KNUPFER.—George, Duke of Buckingham, and his brother Francis. Athough only a copy from Vandyck, yet the picture exhibits a warmth and power of tone which do honour to the artist, who has inscribed his name.

262. PALMA VECCHIO.—3. A Holy Family. A pleasing picture, here erroneously given to Titian.

263. PAUL VERONESE.—2. St. Catherine before an altar. Genuine, but of no great value.

264. The picture of Herodias' daughter with the head of John the Baptist, attributed to Leonardo da Vinci, is now so placed that the hard work of an inferior scholar is fully evident.

266. TITIAN.—3. David and Goliah. Too highly placed, but apparently a good picture.

HER MAJESTY'S GALLERY.

Among the numerous pictures in this room, chiefly of the 16th

century, are several which are remarkable both as works of art and as representations of celebrated persons.

282. Portrait of Elizabeth, Queen of England, at the age of about twelve years; this picture interested me much. In the agreeable childish expression of the countenance there is, at the same time, much intelligence. The mouth is very delicate, the hair reddish. Over a white petticoat, richly embroidered with gold, she has a crimson dress, adorned at the waist and neck with jewels and pearls, and a cap of the same colour; round her neck is a double row of pearls; in her long, thin hands a prayer-book; another book lies open upon a green table: in the background is a curtain. The execution is careful, the colours very light, the attitude stiff, the flesh parts pale and flat from frequent cleaning. It may be difficult to determine the painter of this very interesting portrait. At all events, it is not by Holbein, to whom it is here attributed.

283. ZUCCHERO.—This, like most of the portraits of the same royal lady, is so overladen with jewellery and tasteless adornment as to be very repulsive as a work of art.

284. LUCAS DE HEERE.—An allegorical portrait of her, in the taste of Martin de Vos, is equally disagreeable in the affectation of the conception and the coldness of the colouring.

293. VAN BASSEN.—1. A state dinner with Charles I. and his Queen. A good work by this architectural painter, who always painted the figures with which his buildings are animated.

294.—2. A similar state dinner, with Frederick, Elector of the Palatinate, King of Bohemia, and his Queen. A true representation of the manners, costumes, and service for the table, of that time.

299. The head of a young man. A delicate portrait of the school of Van Eyck, remarkable on account of the rarity of such portraits.

300. HOLBEIN.—1. Lady Vaux. A fine picture of his later time, in which, in the attempt to give the refinements of the modelling in grey half-tones, he has sacrificed the warm local colours observable in his earlier pictures.

303. ALBERT DURER.—Portrait of a young man, inscribed with his monogram and with the date 1506. Spiritedly and nobly conceived, and of masterly execution in his brownish and occasionally somewhat heavy tones.

305. MYTENS.—2. Lord Zouch. Animatedly conceived and carefully painted in a powerful, clear, reddish tone.

311. HOLBEIN.—2. The battle of Pavia. Spirited and lively in conception, but hard in the forms and colouring. Too high for close examination.

312. SIR ANTHONY MORE.—Philip II., King of Spain. The usual truth of the master is here combined with a very delicate and transparent colouring.

313. HOLBEIN.—3. Henry VIII.'s jester. Full of humour and life, of bold and masterly painting, but of a somewhat hard, reddish tone; decidedly executed during the painter's first residence in England.

315. Youthful portrait of Henry VIII. A good portrait, but too feeble in drawing for Holbein, to whom it is here attributed, and too faded. Nor could Holbein have painted Henry VIII. at such an early period of life.

317. HOLBEIN.—4. Portrait of a man and a woman, smaller than life, called the father and mother of the painter, in one picture, with the years of their age, 52 and 35. The man in a black pelisse and a black cap, the woman in a brown dress and a white cap. In the background a very elaborately painted, but rather hard landscape, probably representing one of the gates of Basle, his native place. Inscribed with the date 1512. According to this, Holbein must have painted this picture, which is said to represent his parents, when he was about sixteen years of age. Judging by other proofs of the early maturity of his talents, I am not at all surprised at this. We likewise find in it, especially in the woman, his peculiar lively conception, the yellowish brown tone of the flesh of his earliest pictures, and the still indifferent hands. The hand of the woman is injured by cleaning, the head of the man damaged.

321. GIOVANNI BELLINI.—His own portrait. Delicate and elevated in character, recalling in conception and tone the style of his scholar Cima da Conegliano. Unfortunately placed too high to read the inscription.

324 and 337. HOLBEIN.—5. Sir Henry Guildford; the size of life, with hands, inscribed "Anno D. MCCCCCXXVII." At the back a green curtain, fastened with rings to a rod. This, as well as a green branch, admirably painted. The countenance is rather

empty and heavy in tone, and seems to have been painted over by a very able hand at a remote period. He wears a dress of gold brocade.

Those two companion pieces, one of which represents Erasmus, the other Frobenius the printer, half the size of life, are here likewise ascribed to Holbein, and both are, in fact, very able. Yet I miss in them the simple solidity of execution, the clearness of tone, which distinguish all the genuine pictures of Holbein, and am therefore inclined to pronounce them excellent old copies from that master. This is confirmed by the circumstance that the backgrounds are by Steenwyck, whose name, with the date 1629, is on the picture of Erasmus. The other has the inscription, "Joannes Frobenius. Typ. H. HOLBEIN. P."

In like manner the portrait of Reckemar (No. 338), in profile, with a long pointed beard, is indeed an admirably painted picture, in a powerful and full tone; but, for Holbein, too unmeaning in form, and too heavy in colour.

325. FRANÇOIS CLOUET, called JANET.—1. Mary Stuart, Queen of Scotland. This picture agrees entirely in dress and features with the drawing by Janet in the well-known series in the cabinet of engravings at Paris.

326. LUCAS DE HEERE.—Lord Darnley and his brother Charles Stuart. Very individual and careful, but dry and pale in colour.

327. FRANÇOIS CLOUET.—2. Francis II. of France as a child. A pleasing bust-picture, delicately finished in a rather pale tone.

329. JEAN CLOUET.—Leonora, sister of Charles V., and second Queen of Francis I. of France, in a rich dress; a letter from her brother in her hand, with the address in the Spanish language, "To the Queen my sister." In a pale but delicate tone, very tenderly finished, especially in the hands. Unfortunately, the face is much obliterated. This picture is of importance as being one of the few by the father of François Clouet, who was rescued from unmerited oblivion* by Count Leon de Laborde, who also pointed out some pictures by the same painter in the Louvre. In a notice of the work referred to I assigned a portrait of Francis I. in that gallery to this master, and had the satisfaction to find my opinion confirmed by Count de Laborde. Jean

* See La Renaissance des Arts à la Cour de France. Paris, Librairie de Potier, 1850, vol. i. pp. 13, &c.

Clouet, who was a far better painter than his son, occupied the same position at the court of Francis I. that Holbein did at that of Henry VIII.

333. HOLBEIN.—6. His own portrait, in a black furred robe with red sleeves; a paper in his right hand; a grey ground. This picture, which belongs to the middle period of the painter, is of very serious expression, and admirably modelled: decidedly one of the best of his portraits of himself.

335. JEAN GOSSAERT, called MABUSE.—1. The children of Henry VII.—namely, his successor, Henry VIII., Prince Arthur, and Princess Margaret—seated behind a green table, on which there is fruit; half-length figures, and half the size of life. Mabuse exhibits here a far purer feeling for nature, and more delicate drawing, than in his later works, and, at the same time, the highest finish and mellowness. Only in the hands the tendency to unmeaning roundness in the forms is already visible. Unfortunately the reddish tints of the flesh are faded away, so that the lights appear pale and the shadows grey, and some of the latter are rather obliterated. As Prince Henry, who was born in 1492, appears to be about seven years old, the picture was painted about 1499, which fixes the time when Mabuse was in England.*

341. HOLBEIN.—7. Erasmus of Rotterdam, writing. Very animatedly painted in his earlier yellowish-brown tone, but remarkably clear, with fine hatchings in the shadows. Under life-size.

342. CORNELIUS JANSEN.—Frederick, Elector of the Palatinate, King of Bohemia; delicately conceived, and of pale tone.

364. GIULIO CESARE MILANI.—To this little-known but able painter, by whom I have seen portraits in the private galleries of Bologna, I am inclined to attribute the very animated portrait of a child to which no master's name is here given.

380 and 381. DENNER.—Youth and Age. These appear to me rather to proceed from the hand of Seiboldt, his dry and spiritless imitator.

385. WILLIAM VAN DE VELDE.—A sea-piece. This appears to be genuine, but hangs too high for me to determine.

386. Portrait of a man in armour, attributed to Correggio. A good picture of the Venetian school.

* There are several contemporary copies of this picture in England.—TR.

391. Christ and St. John the Baptist, as children; erroneously ascribed to Leonardo da Vinci; nevertheless a very good picture by some unknown master.

394. A landscape, erroneously termed a Holbein, is a delicate picture by one of the older Netherlandish painters, but hangs too high to permit of an opinion.

396. MAZZOLINO DI FERRARA.—A warrior on horseback. A genuine picture.

398. MYTENS.—3. The scene of a play; one of the actors supposed to be Charles I. A delicate picture; in my opinion erroneously imputed to C. Poelemburg.

400. NICOLAS POUSSIN.—Nymphs and satyrs. Spirited and transparent in colour. Of the earlier period of the master.

401. TITIAN.—4. Lucretia. Unfortunately hung too high, as it appears to be a fine picture, though, as at present seen, it recalls Lorenzo Lotto more than Titian.

414. JAN MOSTAERT.—Sophonisba. This meritorious picture is here attributed to Scipione Gaetani. I believe it, however, to be by the hand of Mostaert, the able court painter of Margaret of Anjou.

418. RUBENS.—Nymphs and satyrs. Of masterly painting in the brightest, clearest gold tones.

427. DANIEL SEGHERS.—A flower-piece of great merit.

428. REMBRANDT.—A Dutch lady. Though I consider this to be a genuine picture, yet it is unusually heavy in tone for the master.

QUEEN'S BEDROOM.

454. FRANCESCO FRANCIA.—The Baptism of Christ; a beautiful and inscribed picture. The conception of the forms and the very warm tone indicate his earlier time.

456. CLAUDE LORRAINE.—A seaport. Of his earlier time.

QUEEN'S DRAWING-ROOM.

Pictures by BENJAMIN WEST alone adorn this room—the best of them being a repetition of the Death of General Wolfe. I can, however, only refer the reader to my remarks on the same picture in the Grosvenor Gallery.

QUEEN'S AUDIENCE-CHAMBER.

507. BONIFAZIO.—The Woman of Samaria. A picture of

slight execution, and much injured by cleaning; it is here wrongly ascribed to Palma Vecchio.

509 and 510. MABUSE.—2. Two wings of an altar-piece. In one of them St. Andrew, with the portraits of James IV. of Scotland, and of his brother Alexander; in the other St. George, and the portrait of his queen. These pictures, like the above-mentioned children of Henry VII., date from the earlier time of the master, in which he adhered to the manner of the Van Eyck school. Unfortunately the heads have lost much of their original modelling by cleaning, especially that of the king, and have become very grey in tone. Nevertheless, their great animation of conception, excellent drawing, and masterly execution, make them very attractive to the true lover of art.

511. HOLBEIN.—8. Henry VIII. on the throne, with his right hand on the shoulder of Prince Edward; on his left sits Queen Jane Seymour, next her is the Princess Elizabeth standing; on the other side, in the same position, is the Princess Mary, here represented younger and prettier than Elizabeth. An architectural background in the richest taste of the Renaissance, with golden arabesques on the columns, and two openings into the distance. Somers, the court jester, with a monkey on his shoulder, on one side; his wife, with a kind of dragon, on the other. Much gold is used in the rich robes of these royal personages. This picture, which is mentioned by Vanderdoort as belonging to the collection of Charles I., has been accessible to the public since my first visit in 1835. The flesh parts are much obliterated with cleaning; but the whole, and especially the hands, indicate it as a slightly executed work of the master, whose characteristics are most seen in the accessories. This picture, as the only original representation of this monarch and his family by Holbein, is, under any circumstances, very remarkable.

516 and 518. Henry VIII. embarking at Dover to meet Francis I. The same monarch on "the Field of the Cloth of Gold." These pictures are also attributed to Holbein, but are decidedly the work of some skilful Netherlandish painter. It contains many good motives. The taste of the architectural accessories, and the blue-green tone of the landscape, show the influence of Bernhard van Orley. Unfortunately the flesh portions of this picture are much injured by cleaning.

Utterly unworthy, however, of the name of Holbein, are the two pictures of the Battle of the Spurs (No. 517), and the meeting between Henry VIII. and Maximilian I. (No. 520). In an historical light they are very interesting, but as works of art very mediocre.

523. MYTENS.—4. A Duke of Brunswick; very natural in conception, warm in colouring, and singularly soft for him.

525. FRANZ POURBUS the younger.—To this master I am inclined to attribute this carefully executed and warmly coloured portrait of the Infanta Clara Eugenia Isabella, daughter of Philip II. of Spain, to which no name is given here.

529. Portrait of a man with a paper in his hand. As far as a most unfavourable place over a window permitted me to judge, this appears to be a good Venetian picture of the time of Giorgione.

GREAT BANQUETING HALL—TAPESTRIES.

Of the fine tapestries which adorn this room, four are from the celebrated manufactory in the Netherlands, which, from the 14th till the latter part of the 16th century, supplied all other countries. From the chief seat of this manufacture, Arras, came the English name used for tapestries, while the Italians called them Arazzi.

Two of them, Abraham and Melchisedeck, and Rebecca at the Well, belong to a series, the remainder of which, eight in number, are in the Great Hall here. The compositions display the later and still excellent, though in many respects the mannered and degenerated school of Raphael. The cartoons for these tapestries, as is stated in the catalogue, were probably executed in the latest time of Bernhard van Orley, a Netherlandish pupil of Raphael, who is known to have superintended the execution of the tapestries from the celebrated cartoons of Raphael, seven of which are in this palace. The workmanship of the tapestries in this room, adorned as they are with a quantity of gold thread, does honour to the manufacture.

The tapestry with events from the Book of Tobit shows, in the bold portrait-like faces, quite the character of the Netherlandish school.

The tapestry with the history of Midas is rude both in invention and execution.

On the other hand, that of Elymas the Sorcerer struck blind, from Raphael's cartoon, is remarkable as a specimen of the manufactory at Mortlake, established by Charles I. under the superintendence of Sir Francis Crane. Although faded in colour, it displays great merit in execution.

542. PALMA GIOVANE.—The Magdalen. Of great merit in colouring.

PRINCE OF WALES'S PRESENCE-CHAMBER.

550. PARMIGIANINO.—A lady with an orrery and a dog. Animated, spirited, and careful.

551. GIOVANNI BELLINI.—A concert. As far as the shadow from a door permits an opinion, apparently a genuine and good picture.

ANTOINE PESNE.—To this admirable painter I am inclined to attribute the portrait of Frederick the Great, to which no name is here given. The king, who is still in youthful years, is pointing to a battle-field in the background; probably in allusion to the Silesian war. A picture of considerable merit.

556. Ganymede and the eagle. From the well-known composition of Michael Angelo; the skilful work of some Netherlandish artist, in many respects recalling Bernhard van Orley.

559. GIACOMO BASSANO.—6. The Good Samaritan. A good example of this subject, so often repeated by the master.

573. ISAAC OLIVER.—A sepia drawing, heightened with white; reminding one of Rottenhammer in invention, and proving in its careful treatment how much this celebrated miniature-painter excelled also in this style of art.

576. MABUSE.—3. Adam and Eve. This picture, which hung in the gallery at Whitehall, was one of the latest executed by the master after his visit to Italy, and in which he appears as a careful but mannered imitator of the Italian school. An original repetition of this picture, somewhat smaller in the heads, and somewhat warmer in colour, is in the Museum at Berlin.

587. MYTENS.—5. Don Gusman. Animated, true, and careful.

594. ANGELICA KAUFFMANN.—The Duchess of Brunswick. A very careful picture in her pale manner.

609 and 610. SIR GODFREY KNELLER.—A drawing of Louis XIV. Taken from the life at Versailles, 1684, and therefore of the earlier time of the master, and remarkable for uncommon animation.

PRINCE OF WALES'S BEDROOM.

Seven models of celebrated buildings by the ancient Romans. Also the Erechtheum at Athens. Very interesting.

GUERCINO's Faith, in his brown manner, and very dirty; but nevertheless deserving notice.

In the Queen's private chapel, and in the closet near the chapel, the pictures are seen to too great disadvantage to admit of any examination in detail. The greater portion also are of little importance. Of No. 667, however, a picture in the closet, of a Venetian nobleman, here attributed to LEANDRO BASSANO, I may remark that it appears more like MORONI. The bad light, however, admits of no certainty.

PRIVATE DINING-ROOM.

682. GAINSBOROUGH.—Fisher the composer. A fine full-length portrait.

686. PALMA VECCHIO.—4. The Virgin and Child. Of his later time.

RAPHAEL'S CARTOONS.

The manifold sources of interest, instruction, and high artistic enjoyment to be derived from these great works, have led me into notices so lengthened as to assume the character of an essay. This I present now to the reader, in the full persuasion that the subject will excuse the large space allotted to it.

At the time when Raphael received the commission to execute the celebrated cartoons, which are justly regarded as the most perfect works which Christian art has produced of a dramatic character, and of spirited and animated action, he had already accomplished the greatest achievements in architectural and representative painting, as originally developed in the ancient mosaics. One of the apartments in the Vatican, the Camera della Segnatura, exhibits in this manner the representation and glorification of the objects of highest interest to humanity. We here see Humanity, in its relation to God, or Religion, displayed in a large picture of strict symmetrical arrangement; in the upper portion appear the Trinity, the Virgin, John the Baptist, the Apostles and Patriarchs; whilst the lower portion exhibits the Fathers of the Church and the community of

believers. The manifestation of the Godlike in man, under the form of Knowledge, is seen in the School of Athens, where the greatest sages of Greece are gathered in various groups around the prominent figures of Plato and Aristotle. The manifestation of the Godlike in man, under the form of Art, is depicted by Raphael in the Parnassus, on the summit of which appear Apollo and the Muses, surrounded by Homer, Virgil, and other poets of classical antiquity, with whom Dante is worthily associated. Lastly, Law, according to which the human mind regulates social relations here on earth, is represented by the Emperor Justinian administering temporal justice, and by Pope Gregory IX., the administrator of spiritual justice. Raphael also achieved the most admirable works in the dramatic field of art, in another apartment of the Vatican, in the celebrated pictures of the Expulsion of Heliodorus, and the Mass of Bolsena, both executed under Pope Julius II.; and in those of Attila induced by Pope Leo I. to retire from Rome (painted for Leo X.), and the Deliverance of Peter from Prison. The last picture bears the date of 1514, and leads us to the subject of the present essay,—the Cartoons, and the tapestries executed from them.

The occasion of the commission for the cartoons was as follows: the Pope's Chapel in the Vatican—erected by Sixtus IV. in the year 1473, and hence afterwards famed throughout the world under the name of the Sistine Chapel—had already, by command of this Pope, been decorated on the upper part of the walls by the most celebrated Tuscan and Umbrian painters of that time—Cosimo Roselli, Sandro Botticelli, Domenico Ghirlandajo, Luca Signorelli, and Pietro Perugino; on the one side representing events from the life of Moses, as founder of the Old Covenant; and on the other side events from the life of Christ, as founder of the New Covenant. The chapel, however, owes its highest reputation to the ceiling paintings of Michael Angelo,—the masterpieces of that great master, the commission for which he received from Julius II., and which he executed in the years 1509 and 1510. These paintings, representing the Creation of the World and of Man, the Fall of Man, and the Prophets and Sibyls as the foretellers of the Atonement, ingeniously completed the cycle of subjects from the Old Testament represented by the earlier masters, and remain unequalled in grandeur and sublimity by any

later works of art. Leo X. now conceived the idea of perfecting the artistic decoration of this chapel, and in a manner alike beseeming his love of art and his love of splendour. According to an ancient Church custom, the lower portion of the walls of the edifice was, on grand festivals, covered with tapestry. The Holy Father, therefore, gave Raphael the commission to execute coloured cartoons for ten tapestries, intended to adorn the lower portion of the walls of the Presbytery, or that space where the service is performed and where the clergy sit.* The selection of the subjects for these cartoons is also in the highest degree ingenious, from their connection with the subjects by the earlier painters which represent in the advent of the Saviour the work of Redemption and the founding of the New Covenant. By the principal events from the lives of the two chief Apostles, Peter and Paul, is represented the spread of Christianity; in the Death of St. Stephen, the first martyr of the Church, is exemplified the triumph of a Christian's faith. To these was afterwards added an eleventh cartoon, for a tapestry intended to adorn the altar. The subject here chosen was the Coronation of the Virgin, with the representation of the Holy Trinity.

From various circumstances it appears probable that the commission for this eleventh cartoon was given about the middle of the year 1514. There is, for instance, in many parts, a remarkable correspondence in the treatment of the forms with the above-mentioned picture of the retreat of Attila, which was completed in the year 1514; leaving us to infer that the execution of the two works was nearly contemporary; again, the notice entered in the account-books of St. Peter's shows that Raphael had, on the 15th of June, 1515, received the sum of. 300 ducats on account of these cartoons, at which period the principal portion of the work was probably completed; since the remainder of the amount due to him, December 20th, 1516, according to a similar notice, amounted only to 134 ducats. When we consider, moreover, the numerous other works upon which Raphael was engaged

* The merit belongs to the Chevalier Bunsen, Prussian Minister at the English Court, of having accurately determined this by settling the measurements in the Presbytery. The spaces occupied by the Pope's throne on one side, and by the choristers' gallery on the other, which break the walls, account for the different widths of the cartoons. See also, on this subject, a note by the editor of the English translation of Kugler's Handbook of the Italian Schools of Painting, p. 393.

during this period, the space of two years and a half (notwithstanding the aid of his pupils, of whom I shall speak hereafter) appears very limited for the execution of these cartoons, most of which are nearly thirteen feet in height and from seventeen to eighteen feet wide. From the two notices above mentioned we further learn that the price Raphael received for the whole of the cartoons amounted to 434 ducats; a sum which, even taking into account the higher value of money at that period, appears but very moderate in comparison with the sums which the first masters of our days receive.

At the time when he commenced the execution of the cartoons Raphael was thirty-one years of age; consequently in the full vigour of life, and in the zenith of his powers. This was indeed especially the case with Raphael, for his was one of those rare natures which, putting forth the noblest buds of genius in youth, early unfold their consummate blossom, but also early perish. Six years more terminated his earthly career. The full and perfect maturity of his art, as compared with his earlier works, is also apparent throughout these cartoons. It is marvellous to observe how completely they are imbued with the clear and conscious knowledge of those laws indispensable for the attainment of any definite object in art, combined at the same time with the perfect freshness of a free, enthusiastic, and creative imagination, and with an astonishing energy and elevation of feeling. This acquaintance with the necessary conditions of art is especially expressed in the following works. Raphael, well knowing that the tapestries to be worked from these cartoons would have to sustain a direct comparison with the ceiling-paintings of Michael Angelo—the most sublime work of his powerful rival—directed his efforts to the simplification of the entire compositions, as well as to that of the single forms and motives, and thus attained a grandeur unequalled either by his earlier or later works. The proportions of the principal figures, which far exceed the size of life, show the master's intention to enable the tapestry-worker to retain as far as possible the forms and expressions of the original design, since these larger dimensions admitted also a certain breadth of outline; whereas in small figures the inevitable thickness of the threads precludes all faithful imitation of the delicacy of forms. In order, also, that nothing might be left to the arbitrary

discretion of the workmen in the simply mechanical manufacture of the tapestries, all the parts, contours, colours, lights and shades, are given with the greatest precision. Finally, the great master, with the most refined sense of the conditions of art under which he laboured, shows us, in the treatment of the draperies, how he studied to derive every possible advantage from the nature of the materials of the tapestry—wool, gold, and silver. He accordingly keeps the folds in broad and large masses, such as woollen stuffs actually assume; frequently choosing shot materials, making the shadows in the principal figures of a crimson-red or blue, colours which have peculiar depth and splendour in wool—at the same time keeping the lights yellow, which in the tapestries were worked in gold. On a similar principle he treated the lights of the brown and yellow draperies, which, next to those just mentioned, he most frequently employed. With a view, however, as occasion required, to apply the gold in greater masses, he coloured some draperies orange, which were afterwards executed almost entirely in gold, as gold brocade.

But these cartoons are still more astonishing for the grandeur and truthful character of Raphael's inventive imagination. In most of the sacred subjects which he had to treat, especially Holy Families and altar-pieces, in which various saints are grouped around the Madonna, the mode of conception was already determined by the most distinguished early painters; and there only remained for Raphael, in such subjects, to impart to this customary mode of treatment the last and highest development, by the introduction of single new motives, by a more harmonious balancing of the masses, and by a greater variety in the contrasts. The case, however, was different with the subjects from the lives of the Apostles which he had to treat in these cartoons. As regards a painter of the first class, such events had hitherto been only partially illustrated, about seventy years earlier, by Masaccio. Raphael, therefore, had here free scope for the exercise of his inventive powers, which he displayed in so remarkable a degree, that these cartoons must be regarded as a peculiar and important extension of the entire circle of Christian art. Not that he overlooked, even here, what had been done before, for Raphael was especially great in the power of seizing,

with a rapid glance, all that was of sterling and lasting value in the earlier works of art, however inferior those works might be; and, in converting this into the life-blood of his art, wrought out its highest development. Thus in this instance he adopted the conception of the celebrated frescoes by Masaccio and other painters in the church of the Carmine at Florence; nor did he hesitate to borrow an entire, and (as we shall see) one of the most beautiful figures of that master. At the same time, in none of his works does Raphael so completely show his true conception of the pure spirit of the Holy Scriptures as in these compositions. He appears here, properly speaking, in the character of an expositor of Scripture through the form of art; his imagination having worked out the few and simple words of the text into the richest pictures, which present to us in the noblest and most striking manner the great heroes of the Christian faith in their most stirring actions, and at the same time adhere in all details to the sense of the Bible narrative.

Before entering, however, on a closer examination of the cartoons, I must advert to the mode of their treatment, and especially to the share in their execution which is to be assigned to Raphael's pupils. They were painted in size-colours, upon paper, and in the first instance with a light preparation in brown. The application of the local colours upon this is in the highest degree broad and masterly; and in the lights, as well as the depths of the often hatched shadows, the colour is laid on in a full body. Pope Leo X. having, by a brief dated the 1st of August, 1514, appointed Raphael architect of St. Peter's, the artist's time was so much occupied by this office, that he was thenceforth able to devote only a portion of his powers to the practice of painting. The necessary consequence of this was, that in most cases, but especially in paintings of considerable size, he was obliged to content himself with furnishing the general design (more or less in detail) of the composition, and with leaving the execution to his pupils. These, it is true, included a number of distinguished painters, of whom I shall only mention here Giulio Romano, Francesco Penni—called Il Fattore—Polidoro Caldara—generally named Polidoro da Caravaggio—and Giovanni da Udine; nevertheless the difference between the pictures executed by Raphael's own hand and those by his pupils is

astonishingly great. Nothing more sensibly indicates this difference than a comparison of the frescoes executed by himself in the two above-mentioned Stanze of the Vatican, the Camera della Segnatura and that of the Heliodorus, with those in another Stanza, which, from the principal picture it contains, is called the Stanza del Incendio del Borgo, executed almost wholly by his pupils. For the same reason Raphael was obliged to have recourse to the assistance of his pupils in the cartoons; and the more so as the time necessarily required for the working of the tapestries from them rendered it urgently desirable to complete the designs as speedily as possible. Vasari, moreover, expressly states that Francesco Penni was of great assistance to Raphael in the painting of the cartoons; and the hand of Giulio Romano, and of Giovanni da Udine, are distinctly traceable in them. Nevertheless none of the undertakings, comprising any entire series, which Raphael executed under Leo X.—neither the so-called Loggie, which contains events from the Bible and the celebrated arabesques, nor the representations from the fable of Cupid and Psyche in the Farnesina Palace—exhibit so considerable a share of his own work as the cartoons, or are so imbued with his spirit. The most acute critics are agreed that Raphael himself painted one of the cartoons, in all the essential parts, to serve as a pattern for his pupils in the execution of the rest; and in many parts of the others, also, the intellectual touches of his pencil, especially in many of the heads, are plainly discernible. But even in those parts where the assistance of his pupils is perceptible, it is astonishing to observe the deep insight with which he employed, to the best advantage, each painter according to the natural bent of his genius. For quiet subjects, and a broken and cool colouring, such as is especially requisite in the middle-distance and backgrounds, he employed Francesco Penni; but where impassioned subjects and momentary action were to be treated, or where a vigorous modelling and rounding of a powerful and warm colouring were required in the foreground, he intrusted the work to Giulio Romano. Raphael was evidently stimulated by the honourable destination of the tapestries to be executed from his cartoons, as well as by the direct comparison they would have to encounter with the works of Michael Angelo, to impart to them a greater interest than

to his other works; while it is evident that the subjects attracted him in no ordinary degree.

In passing now to a closer examination of the cartoons separately, I shall observe the order in which they are arranged in Hampton Court Palace.

1. DEATH OF ANANIAS.—In point of composition this cartoon in one of the first. But, in order to exhibit the highly artistic and profound intention of the arrangement in all its parts, I must call the reader's attention to the difficulty of attaining beauty as well as distinctness in a composition where numerous figures occupy the foreground, as well as the middle distance and background. The earlier painters encountered great difficulties in the treatment of such subjects, partly from their placing all the figures, whether in the foreground, the middle distance, or the background, upon the same level—or, as it is termed in artistic phraseology, on the same plan,—and partly from their choosing a low perspective point of view. According to the laws of perspective, the figures behind, under these circumstances, are necessarily so concealed by those in front, that the heads only of those in the second line, and of the rest merely the crown of the head, are visible; this of course gave rise to heavy, ugly, and indistinct masses, while the artist could only give clear expression to the intellectual purport of his subject by the figures in the foreground. Although many painters partially succeeded in meeting this difficulty by choosing a higher point of view, whereby a greater portion of the figures in the middle distance and background were visible, it was a sculptor, Lorenzo Ghiberti, who, with a remarkable pictorial talent for arrangement, first attained a perfectly beautiful and clear development of a composition rich in figures: beside selecting a more elevated point of view, he placed the figures in the background upon a raised plan, and thus brought them under immediate observation. This was especially the case in one of the ten reliefs of his well-known gates of the Baptistery of Florence, a plaster-of-Paris cast of which is now in the Museum of Berlin.* The subject is the visit of the Queen of Sheba to Solomon. We here see the meeting of Solomon and the Queen, attended by her nearest suite, in a hall, to which a staircase conducts from the foreground, whilst on the foreground itself are seen

* Casts of these reliefs are in the Royal Academy in London, and elsewhere.—TR.

the travelling escort of the Queen, and the people taking part in the scene. This relief was completed in the year 1447. Although its influence upon the later painters is very obvious, no one derived such advantage from it, or applied the laws which it exhibits with such intelligence and such varied development, as Raphael. This is peculiarly evident in the arrangement of the Disputa and the School of Athens, and it has perhaps never been followed with such complete success, in the touching representation of the greatest contrasts, as in the Death of Ananias. Peter here appears in august dignity, as the executor of the judgments of the Almighty, and by his position upon an elevated platform attracts the eye of the spectator. The words addressed to Ananias—"Thou hast not lied unto men, but unto God"—are expressed with equal energy and life in his gesture and in the severe expression of his noble features. In like manner the effect produced on the spectator by the instant fulfilment of the Divine Will is heightened by the position of the expiring Ananias in the immediate foreground, consequently on the lowest portion of the picture. The suddenness of the stroke is incomparably expressed by the sinking of all his limbs, as well as the visible certainty that the next instant his head will be upon the ground, and life entirely fled. In alluding here to the two central points of cause and effect, the manner in which the expression of both is conveyed in the other figures merits equal admiration. The Apostle James, who stands beside Peter, pointing with his right hand to Ananias, suggests the thought, "Behold, thus does God execute his judgment through this man!" An expression of thankfulness to God for the manifestation of his power, with astonishment and sympathy, are all finely graduated in the other seven apostles in this group. Their tranquil and noble motives present a striking contrast to the loud cry of terror of a man and the alarm of a woman who are kneeling down near Ananias, begging gifts from the apostles. But Raphael, entering fully into the spirit of the Scriptures, has softened the terrific impression which the punishment produces, by representing the apostles also as the distributors of blessings in the name of the Most High. Whom, indeed, could he better have selected for this purpose than John, who always appears in the character of the gentlest and most loving of the disciples? We observe him, with another

apostle, on the opposite end of the raised platform, where the apostles are assembled, in a light-coloured dress, well harmonising with his mild spirit, in the act of bestowing blessings and alms upon a believer, in whose profile is expressed the purest veneration and the most fervent gratitude. It is wonderful with what delicacy of art Raphael has united the front plan of the picture with the raised one behind, by means of the lines formed by this man, by the two kneeling figures close to the one seized with terror, and lastly by the two women who stand begging gifts of charity. Raphael has here, as frequently elsewhere, indicated in the background the preceding moment, by an old man and a girl, who are represented ascending a staircase, comforted and strengthened; and he has also, with still more important significance, given expression on the other side of the picture to the coming moment. A man is here represented stretching out his arms, full of astonishment, and fixing his look on Ananias, whilst a youth, pointing to Peter, exclaims to the dying man, "Behold, these are the judgments of God!" Behind them two other figures are bringing clothes, their property, and close behind the last comes Sapphira, the wife of Ananias, unconscious of the fearful end of her husband, and of the similar one which awaits herself, and absorbed in contemplating the money in her left hand, a few pieces of which she has just counted with her right. The short stature peculiar to the Roman people, which Raphael gradually adopted from the employment of Roman models, is strikingly seen in the figures of Peter and James. Regarding the composition as a whole, we observe that the ground-line on which the single figures are placed forms an ellipsis, in the foremost half of which a low plan is employed, and in the back a raised plan. But nothing indicates more the elevated grade of art which this work occupies than the circumstance that we are not aware of the profound contrivance of the representation, regarded as a whole, as well as in detail, until after mature reflection, since all appears simple and natural, as if it could not be otherwise. This kind of artistic necessity, we may observe, conveying the impression of the greatest truth, always indicates the highest pinnacle in every art, and is equally observable in the masterpieces of a Shakspeare or of a Mozart.

Execution.—The great animation and energy of some of the heads evince Raphael's own hand. In most parts a certain cool and subdued tone, a treat-

ment more careful than intellectual, indicate the work of Penni. Some of the figures only in the foreground have the coarse forms, and the heavy brick-red flesh-tones, which produce so disagreeable an effect in the fresco-paintings of Giulio Romano (as in the Incendio del Borgo in the Vatican), and leave us to infer his share in the work. This is the case, for instance, in portions of the man who is uttering a cry of terror, and also in the woman beside him, whose heads, on the contrary, might have been by Raphael. It is very interesting to observe closely the great contrast in these portions, as I was enabled to do, being favoured with a ladder.

Condition.—A seam running through the figure of Peter has considerably injured his mantle; and in consequence of the bad join of another that of James is somewhat compressed, a portion of the width of the left shoulder in particular is lost, and the right hand of Ananias has become indistinct. His left leg, from the want of the middle tone, has a very hard appearance. The heads of the apostles in the background are also more or less abraded; yet, notwithstanding this, with other injuries and also many repaintings, the general keeping is not materially injured.

Engravings from Drawings.—Agostino Veneziano finished an engraving which was begun by Marc Antonio. Bartsch, xiv. N. 42, where is also mentioned a copy which Zani considers to be an impression of the engraved plate. As a variation, however, occurs in the arrangement of the inscription, Bartsch appears to be right.—Wood engraving in chiaroscuro, by Hugo da Carpi, 1518. Bartsch, xii. p. 46, N. 27.—G. Audran, from a copy by Ch. Jervas, with some arbitrary alterations. Height, 21″ 6‴; width, 25″ 4‴.—J. Th. Prestel, 1777, from a doubtful drawing in bistre, in the Cabinet Dom. of Praun in Nuremberg. Large oblong fol., in aquatint.

Engravings from the Cartoon.—Nic. Dorigny.—D. Bauvais, 1721.—Sim. Gribelin.—James Fittler.—Mezzotint, John Simon.—E. Kirkal.—Anonymous, published by Bowles. Th. Holloway. Lith. published by Velten in Carlsruhe. Etched, inscribed "Mimpris, sc.," by James Barry in London; large imp. fol.

Engravings from the Tapestry.—Stephen Gantrel, exc. reversed, imp. fol.—Etched, Louis Sommerau, 1780.—Landon, N. 6.

Studies.—A woman's and a man's head, full size, drawn in black chalk and coloured, are in the Paris collection, and appear to be executed from the original cartoon.

Pilaster Tapestries.—For the decoration of the pilasters which separated the single tapestries in the Sistine Chapel, were woven, in a similar manner to these, strips of the width of the pilasters, with arabesque-like representations. The strip on this tapestry represents the three Christian virtues, Faith, Hope, and Charity.

Engraved by Gio. Ottaviani, in the work, Loggie di Rafaele nel Vaticano. Roma, 1777, presso Marco Pagliarini.

2. CHRIST'S CHARGE TO PETER; representing Christ appearing to his Disciples after his resurrection, represented at the moment

when he is saying to Peter, "Feed my sheep!" Raphael's conception of giving a clear expression to these words by representing a flock of sheep in the beautiful landscape, to which Christ is pointing with his left hand, is liable to the objection that, instead of the pictorial expression which is only suggested by an object, it presents the object itself, and thus renders the sense ambiguous, as if the words referred to that object. Apart from this, however, Christ, pointing with his right hand to the kneeling Peter, is, both in figure and expression, unquestionably one of the noblest representations of the Saviour which art has ever produced. The mixture of deep peace, of elevation, and tranquillity in the beautiful features of his countenance has something of divine transfiguration, and exhibits the Son of God, having passed through his earthly sufferings, and about to ascend to the Father. The same is indicated by the light garment flowing freely round the divine body in beautiful folds. A most significant contrast to this figure is formed by Peter, who, holding the keys of heaven, looks up at Christ with an expression of fervent and eager love and veneration. Although striving with all his power toward heaven, he still remains on earth, the scene of passion and struggle. His orange-coloured garment, of a glowing red in the shadows, is admirable, and expresses the sudden movement in a lifelike manner. In the groups of the other apostles, arranged with extraordinary skill, the effect produced by the words of Christ to Peter is indicated in a very varied manner. Whilst Peter's brother, Andrew, who stands beside him, expresses his astonishment with uplifted hands, and, in the others, wonder, surprise, and even indignation are manifested, John does not allow himself to be misled. Filled with deep and ardent love, he presses forward, beside Andrew, clasping his hands, toward his Lord and Master. A similar sentiment is evinced in his brother James, who stands behind him. By the change of colours in the admirably-rendered garments, the single figures stand out distinctly, whilst the effect of the whole possesses, notwithstanding, a very harmonious character.

Execution.—The local tone of the flesh in the figure of Christ, in the foremost apostle raising his hand, and in the third on the other side, is pale; in the others it is moderately brownish, the shadows being throughout grey. The whole cartoon has a great unity of treatment and a general harmony. With the exception of a few touches by Raphael himself, it is undoubtedly the exclusive

work of Penni. This cartoon appears less to advantage in the copperplate engravings than any of the others, as the group of the apostles is too heavy and compact. The local colours, very felicitously chosen, are here especially essential to distinguish the figures, but the separation of the figures is, in other respects, not well rendered. The execution throughout, even in the plants in the foreground, and in the beautiful and rich landscape with a light-blue distance, betokens the greatest carefulness.

Condition.—This cartoon, on the whole, is one of the best preserved. The under garment of St. Peter has evidently suffered, as well as the garment shot pink and blue, the end of which lies on the ground.

Old Engravings from Drawings.—In the manner of Agostino Veneziano, Christ with uplifted arm, similar to the drawing in the Royal Collection in England, but with draped figures; Bartsch, xv. p. 17, N. 6.—Diana Ghisi: 13 figures, Christ to the left, without sheep, from the drawing now in Paris; Bartsch, xv. p. 434, N. 5; later impressions published by Carlo Losi, 1773. —Anonymous; Christ to the left, pointing downwards, without sheep; a landscape in the background; with "Horatii Pacifici Formis." Other impressions, with "In Roma per Giovanni Baptista da' Rossi in Piazza Navonna." Height, 8" 3"'; width, 13" 8"'.—Anonymous; to the right, in the corner, marked "P;" a light background. Height, 8" 4"'; width, 12" 3"'.—Anonymous: a city in the background. Height, 8" 8"'; width, 13" 5"'.—Giulio Bonasone. Etched by P. Soutman, under the direction of Rubens: Christ to the right, much in the manner of the latter. Height, 12" 12"'; width, 18"; later impressions, with the address, F. de Witt, excud. Amstelodami; copy; F. Mazot, excudit, etc.: Christ is pointing with his right hand to the keys. Height, 12" 3"'; width, 15" 3"'.—Gerard Audran: Christ on the left, with his hand on his breast; 13 figures, freely treated, without sheep; etched. Height, 4" 3"'; width, 6" 4"'.—J. F. Cars, excud.: Christ stands beside three sheep; 12 figures. Height, 17"; width, 23" 2"'.

Engravings from the Cartoon.—Nic. Dorigny: large oblong fol.—B. Lepicié, 1721: reversed, oblong folio.—Sim. Gribelin: oblong 8vo.—James Fittler, oblong 12mo.—John Simon; mezzotint, small oblong fol.—E. Kirkal: mezzotint, obl. fol.—Anonymous, published by Bowles; mezzotint, obl. fol.—T. H. Holloway: reversed, imp. obl. fol.—Lithogr. by F. S. Maier, Velten, Carlsruhe.

Engravings from the Tapestry.—Mich. Sorello: from a drawing by D. Corvi. Height, 9" 8"'; width, 13" 5"'.—A. F. Tardieu.—Louis Sommerau; etched, obl. fol.—Landon, N. 4.

Drawings for the Cartoon.—In the Royal Collection in England is a study for all the figures from the model: Christ with uplifted right arm; Cat. N. 291. In the Paris Collection is a sketch similar in execution, but without sheep, engraved by Diana Ghisi; reversed, Bartsch, xv. p. 434, N. 5.—Chiaroscuro by Jackson, obl. fol. N. 476. Another from the Crozat Collection, engraved by Count Caylus.—Chiaroscuro by P. A. Robert and N. Lesueur, for the Crozat Cabinet, No. 40, obl. fol.—Chiaroscuro reversed, with landscape; width, 9".—The same without landscape, of the same size.—S. Mulinari, 1766; from an authentic drawing in Florence; see Cat. N. 547.—In the Crozat Collection Richardson saw seven heads of the apostles in red chalk; Cat. N.

548.—Heads of the apostles, coloured: one in the Paris Collection; Cat. 447 C.—Eight heads on three sheets; in the Cabinet of the Medalist Böhm in Vienna.

Pilaster Tapestries.—Some of these tapestries are woven upon both sides. One represents the three Fates, the other the four Seasons. Both belong, in point of arrangement, to the most beautiful and graceful works we possess in this manner.

Engraved by Gio. Ottaviani and Gio. Volpato, in the third frontispiece of the work, 'Loggie di Rafaele nel Vaticano,' &c. Roma, 1777.

3. PAUL AND BARNABAS AT LYSTRA, to whom the people, taking them for Mercury and Jupiter, are about to offer sacrifice. In the masterly manner in which, by bringing together different events, near in point of time, Raphael has here indicated the immediate past and future, beside the important moment of the chief action, this cartoon, together with that of the Death of Ananias, is unequalled. On the right in the picture we see the occasion of the sacrifice. The lame man, healed by the miracle-working faith of Paul, has thrown away his crutches, and is seen walking about erect and firmly, and raising his hands in gratitude to Paul and Barnabas, on the other side of the picture, whom he takes for gods. An old man, stooping, raises a part of the dress of the healed man, and expresses, by the motion of his right hand, his astonishment that the leg is veritably straight and restored. The haste depicted in the group of the sacrificial priests is incomparable: they are anxious not to lose a moment in celebrating the august presence of the divine personages in a befitting manner. The two beautiful sacrificial boys, playing on the pipe and holding a box of sacrificial flour, are standing ready beside the richly-adorned altar, on which the flame is burning. The axe is already uplifted to fell the ox which is being led up in haste, whilst at its side three priests, kneeling, two of them festively crowned, direct looks full of veneration on the apostles. The second ox is already being led up to the altar, when a youth, observing the movements of the apostles, and that the sacrifice is displeasing to them, endeavours, with outstretched hands, to arrest the stroke of the axe. Paul, standing upon a step, evinces the most lively indignation at the impiety of the people in taking them for the false gods against whom their hostility has been zealously directed. He is depicted with the utmost animation, about to rend his garments; whilst

Barnabas, standing upon a higher step behind him, gazes with an expression of pain on the people; and, with his hands clasped, is praying to God not to permit this idolatry. At the feet of Paul a man is represented bringing a ram for sacrifice, completing the general expression of zeal in the people to do honour to the gods. In the Bible, however, it is said that the minds of the people in Lystra were soon so changed that they actually stoned Paul; and Raphael has, accordingly, not omitted to indicate this in a refined manner in some of the heads at the very edge, by the side of the healed man, especially in that of an old woman, who eyes the apostles with an expression of rage. Raphael, as is well known, has taken the foremost ox, the man who is holding its head, as well as the one who is in the act of wielding the axe, from an antique Roman relief at that time in the Villa Medici at Rome. It is highly interesting to compare the engraving by Santo Bartoli, from this relief, with Raphael's composition. We observe how, with a view to attain the greatest truth in the representation of an ancient sacrifice, he has availed himself of the chief motives, moulding them freely in the details, according to the intellectual import of his task.

Raphael, being only able, in his composition, to introduce the ox as a subordinate object, has not drawn particular attention to it; he has therefore represented its head drooping, with an air of perfect tranquillity, as if seeking its fodder on the ground—an action expressed by its snuffing, drawn-up nostrils, and which every attentive observer of nature must often have remarked. By this treatment, and by the kneeling position of the figure holding the ox, the attention of the spectator is more drawn to the chief figure, St. Paul. Raphael's love of distinctness in all the actions, and of beauty in the lines, led him also to represent this figure kneeling on the left leg, and advancing the right, whereby he obtained a perfectly free contour of the left arm, which holds the muzzle of the ox; whereas in the relief, the position of the legs being reversed, the left arm is almost entirely concealed by the left leg crossing it. A figure upon another relief, also engraved by Santi Bartoli, and representing a sacrifice, served Raphael as a suggestion for this position. In the figure holding the axe, on the other hand, the expression and action given by Raphael are incomparably more energetic and animated

than in the relief, where the sacrificial attendant executes his office with the quiet air of an ordinary workman; while Raphael sought to express the enthusiasm and haste which animated the people to sacrifice to the fancied gods. He thus succeeded, in the representation of the sacrifice, in attaining the greatest truth, at the same time adapting the antique motives freely, according to his own particular purposes, and blending them with his composition. To effect the last object the more completely, he gave to various other figures—as, for instance, to the sacrificial priests leading up the second ox—an antique Roman character. This extends even to the naked forms, which are larger and more powerful than in any other of the cartoons.

Execution.—The heads are remarkably varied in character and colouring; and the animation and intellectual expression in several, as in the profile of the three kneeling figures, indicate Raphael's hand in an unquestionable manner. The quiet and harmonious tone of colour in the garments, and the general treatment, show clearly that Francesco Penni was principally employed in the other parts. The boys assisting at the sacrifice have an extraordinary charm. The black luxuriant hair and the glowing eyes of the foremost contrast strikingly with his white dress. The impression produced by the boy behind, fair-haired and in a green dress, is, on the contrary, more quiet and soft. The altar is executed in a fine grey, in a masterly manner; as is also the landscape, in a light delicate blue, the tone of which produces a very pleasing effect.

Condition.—This cartoon has suffered considerable injury from two joins—one passing through the healed cripple, and the other through Barnabas. The pavement, also, is much injured, as well as many of the details; and some parts—as, for instance, the left leg of the man looking at the healed cripple—are rudely painted over with red.

Engravings from the Cartoon.—N. Dorigny.—B. Lepicié, 1721.—Simon Gribelin.—James Fittler.—Th. Holloway.—Mezzotint; John Simon.—E. Kirkal.—Anonymous, published by Bowles.—Lithogr. Velten, Carlsruhe.

Engravings from the Tapestry.—G. Audran, from a drawing by Charles Jervas. Height, 21″ 3‴; width, 25″ 2‴.—J. Langlois, large oblong fol.—By an anonymous artist, address, Rue S. Jaques, &c., oblong fol.—Etched by Sommerau, 1780, oblong fol.—Landon, N. 8.

Drawings for the Cartoons.—In the Praun Cabinet at Nuremberg was a drawing of one-half of the composition, including the sacrifice, executed in sepia and heightened with white. Judging from the engraving by J. Th. Prestel, the drawing must have been reversed, the healed man being on the right.

C. Metz has also published a facsimile from a drawing of this composition, which is evidently not genuine.

The figure of St. Paul, drawn in crayon and heightened with white, is in the collection of the Duke of Devonshire at Chatsworth.—Another, in the Crozat Cabinet, is mentioned by Richardson.

Pilaster Tapestries.—At the top is the crest of the Medici; beneath it, a grotesque representation with several small figures.

4. ELYMAS THE SORCEROR STRUCK WITH BLINDNESS.—This cartoon represents Paul, in the city of Paphos, striking the sorcerer Elymas blind, for endeavouring to restrain Sergius, the proconsul of the island of Cyprus, from conversion to Christianity. The dignified repose in the powerful figure of the Apostle —the most colossal figure in any of the cartoons—exhibits the utmost grandeur; he is represented merely stretching out his hand as he utters the words, "And now behold the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season." The contrast of Paul's figure with that of Elymas opposite, who, in his terror at the blindness come suddenly upon him, appears as if stiffened, as he gropes anxiously forward with his hands in a bent position, and with his mouth half open, is one of the most striking in its simplicity which art has ever produced. Nor is the effect of the miracle upon the spectators less admirably expressed. The Proconsul Sergius, in whose features Raphael has again admirably delineated the character of an ancient Roman, starts with horror upon his elevated seat. Even in the features of the lictors at his side, hardened as they are by their office of executioners, we read marks of sympathy and astonishment. But the most animated expression of eagerness to convince himself of the reality of the blindness, and also of amazement at the fact, is evinced in the man who is gazing close into the face of Elymas. The other figures are directing one another's attention, with highly animated movements, to St. Paul, who has uttered the words, and to the effect produced by them.

Execution.—Raphael appears to have had a considerable share in the execution of this cartoon. Not only are the heads for the most part peculiarly noble and animated, but the tones of the flesh are very varied. In point of beauty and preservation the most remarkable heads are those of Sergius, of the lictor standing on the higher step, of Barnabas in the corner beside Paul, and that of a white-bearded old man, the second head on the other side. The drawing of the hands also is especially careful and masterly. No inconsiderable portion—as for instance, the drapery and the architecture—is the production of Francesco Penni. The landscape in the background is of a clear bright tone.

Condition.—This cartoon has, unhappily, suffered considerable injury: the legs of Sergius in particular, the dark group on his left, the shortened arm of the figure on his right, and the shadows in the green garment of St. Paul, are abraded or washed off. The keeping is, moreover, injured by the circum-

stance that in the orange-coloured garments of Sergius and Elymas, painted with orpiment, the masses of light have disappeared: a trace of this colour in the head-dress of Elymas shows what it once was.

Early Engravings from Drawings.—Agostino Veneziano, 1516, and a copy, reversed, Bartsch xiv. No. 43.—Chiaroscuro by Ugo da Carpi, oblong fol.—Du Bosc; Gomtrel, Paris, large oblong fol.—Only the figure of St. Paul in a landscape, in which a monk is kneeling, by Agostino Veneziano, 1517. Height, 5" 6"'; width, 4" 2"'.

Engravings from the Cartoon.—Nic. Dorigny.—Du Bosc.—Sim. Gribelin.—James Fittler. Mezzotint; John Simon.—E. Kirkal.—Anonymous, published by Bowles.—Th. Holloway.—John Burnet, London, 24" high.—Lith. by F. S. Maier, Velten, Carlsruhe.—Etched by Sommerau, 1780, oblong. fol.—Landon, N. 120.

Drawings for the Cartoon.—From the collection of Ant. Rutger, N. 188, a sketch, in chiaroscuro, on paper, was sold for 16 francs: it can, however, hardly be considered original. In the Royal Collection in England is a drawing, executed in sepia, which Mr. Reveley erroneously thought was original.

Pilaster Tapestries.—A piece of architecture; at the upper part of which is standing a draped female figure in a niche; beneath it a relief supported by two Caryatides.

5. THE CONVERSION OF ST. PAUL.*—This cartoon was incomparably the most remarkable representation of this oft-treated subject. It is impossible for the words in the Acts—"And he [Paul] trembling and astonished said, Lord, what wilt Thou have me to do?"—to be expressed in a worthier or more spirited manner than is here done in the figure of St. Paul, as he lies upon the ground. His noble features are instinct with an expression of alarm, repentance, and veneration, such as Raphael alone could achieve, and with which the action of the upraised arm forcibly corresponds. The group of the four Angels surrounding the Saviour is also very beautifully conceived, and the movement of the extended right hand admirably conveys the sentiment of the words, "Saul, Saul, why persecutest thou me?" The wild terror of the horse and the two servants endeavouring to arrest it, the affright of the other attendants hastening past on horseback and on foot, produce an equally instantaneous and striking effect.

Engraved by M. Sorello, oblong fol.—Etched by Louis Sommerau, 1780, oblong fol.

The cartoon of the Conversion of St. Paul was in the possession of Cardinal Domenico Grimani at Venice, where the anonymous writer, whose notes were

* This subject is described from the tapestry, the cartoon being lost.—TR.

published by Morelli, saw it in the year 1521. (See p. 77: "El Cartone grande della Conversione de S. Paulo fu de mano de Raffaello, fatto per un dei razzi della Cappella.") In the Catalogue of his works of art, drawn out by his own hand in the year 1526, the Cardinal and Patriarch of Aquileia, nephew of Cardinal Domenico Grimani, observes that the cartoon is coloured.

A copy of this composition, executed in fresco, is in the church of S. Maria dei Lumi in S. Severino at Fabriano.

6. ST. PAUL PREACHING AT ATHENS.—This cartoon, representing St. Paul preaching in the Areopagus, has always and justly attracted the especial admiration of persons of cultivated taste. Raphael has here combined all the means at the command of art in order to render Paul the most conspicuous object in the composition. By placing him nearly in the foreground, upon an elevated platform, he appears larger than most of the other figures, whilst at the same time the effect of comparative size is sustained by the distance at which the other figures are kept from him. Thus he stands, like a pillar, resting firmly and self-supported, as the preacher of the true faith. The impression of his noble figure is further heightened by the most decided lighting; while the effect is completed by the expression of divine enthusiasm conveyed in his noble features and in his uplifted arms. The figure of Paul, as above observed, is that which Raphael borrowed from Masaccio.* A comparison, however, with Masaccio's work exhibits Raphael's art in its full light. Masaccio's figure represents Paul speaking comfort to Peter in prison, who is seen behind a grating. But the entire picture consists of these two figures, and, notwithstanding the beauty of the action of St. Paul, the effect is far inferior to that in our cartoon. Raphael, with his fine feeling, has introduced this figure on the very place where its motive is most fully and significantly displayed, at the same time increasing the expression of the head and giving more force to the movement of the arms. No less masterly is the method with which Raphael has expressed in the

* Rumohr (Ital. Forschungen, v. ii. p. 248), in speaking of the frescoes in the church del Carmine at Florence, remarks that all the subjects not expressly described by Vasari as the work of Masaccio and Masolino da Panicale were by that writer considered to be by the hand of Filippino Lippi. If so, the subject here attributed to Masaccio is by Filippino. Gaye (Carteggio d'Artiste, v. ii. p. 472) assumes that it is by Masaccio; Kugler, and the Florentine annotators of the edition of Vasari now in the course of publication, again attribute it to Filippino Lippi.—TR.

auditors all the various motives suggested in the text; we even recognise the different schools of philosophy existing at Athens at that period, and trace the varied modes in which the words of the Apostle acted upon his hearers. Careless listening, fixed attention, deep meditation, silent doubt, momentary and animated discussion of the matter propounded, joyful conviction, and, lastly, a complete and enthusiastic self-devotion, are here expressed in the separate figures, with such distinctness that every attentive observer must at once recognise them. In the immediate foreground, opposite to St. Paul, Dionysius, one of the council, with his wife Damaris, converts to Christianity, are seen hastening up the steps. In their features is depicted an enthusiastic and beatific conviction. The circular temple in the background resembles the form of the chapel erected by Bramante in the court of the monastery of S. Pietro in Montorio, at Rome, and was perhaps introduced here by Raphael partly from a sentiment of affection toward his relative.

Execution.—This by no means corresponds with the elevation of this splendid conception; and I miss the work of Raphael's own hand in this cartoon almost more than in any other. Many of the heads have a certain degree of hardness; the extremities are less understood, as, for instance, in what is visible of the feet of Paul. The shadows, especially in the flesh, are of a dark, grey, heavy tone. Many of the draperies (as those of the two animated figures to the right of St. Paul) are far less complete, and less modelled in the single folds, than in nearly all the other cartoons. The thin edges of the strangely-twisted prominent parts are immediately next the darks. The whole of this group, which is very much rubbed, is also peculiarly heavy in tone. On the other hand, the general effect, produced by the distinctness of the single figures, by the decided masses of light and shade, and by the distribution of the local colours, is excellent. Paul stands prominently forward, distinguished by the full green of his tunic, and the vivid red of his mantle. The garments of the figures in the middle distance, upon which the principal light falls, are of light greenish, yellowish, violet-like stuffs, forming in a light mass fine harmonious transitions. The effect is further heightened by the forcible tone of the architecture in the landscape. In most parts, and those the principal ones, this cartoon is undoubtedly executed by Francesco Penni; but in the front figures Giulio Romano may probably have had an active share; Raphael appears to have employed his somewhat too forcible and warm colouring in the foregrounds as frequently as the more cool and delicate colouring of Francesco Penni in the other parts.

Condition.—Although, beside the above group, the figure in the shade, on the left of St. Paul, is much injured, yet this cartoon, next to that of the Miraculous Draught of Fishes, is in the best state of preservation.

Early Engravings from Drawings.—Marc Antonio, reversed. Bartsch, 14,

No. 44.—Copy, without the tablet, very black. Height, 10" 2"'; breadth, 12" 10"'.—The same, with more space above, the whole cupola of the temple being visible. Beneath, to the left, is the inscription, Jacobus Marucci, exc. Height, 10"; breadth, 12" 9"'; probably the same which Bartsch, No. 44, mentions; with the inscription, Jacobus Laurus, exc.

Engravings from the Cartoon.—Nic. Dorigny.—Du Bosc.—Sim. Gribelin.—James Fittler.—Th. Holloway.—Mezzotint; John Simon.—E. Kirkal.—Anonymous publ. by Bowles.—Lith. by F. Schöning, Velten, Carlsruhe.—Engraved by G. Audran, from a copy by Ch. Jervas, large obl. fol.—J. P. Simon, London, 1819, large obl. fol.—John Burnet: 24" high.—Etched by Louis Sommerau, 1780, from the tapestry.—Landon, N. 9.

Studies.—A beautiful sketch by Raphael, probably that from which Marc Antonio has executed his engraving, exists in the Paris Collection. Engraved by Count Caylus.—A study for the drapery of the Apostle Paul, and also five other figures, in red chalk, are preserved in the Florentine Collection. Engraved by S. Mulinari, 1774.

Pilaster Tapestries.—The tapestry of this cartoon has pilaster tapestries worked on to each side of it: that on the left represents Hercules, who has taken the celestial sphere from Atlas; that on the right represents Apollo and Diana with a dial upon which the twenty-four hours of the day are marked.

Both are engraved by Gio. Volpato, for the work, 'Loggie di Raffaele al Vaticano,' &c. Roma, 1777.

7. THE STONING OF ST. STEPHEN.*—This is the most beautiful representation of this oft-treated subject with which I am acquainted. The words of Stephen, "Lord Jesus, receive my spirit," and, "Lord, lay not this sin to their charge," are expressed in the kneeling figure of the Saint with extraordinary beauty and distinctness. His noble features exhibit at the same time grief, the self-devotion of faith, and pardon for his tormentors, towards whom he is pointing with his right hand. One of the latter is on the point of ending the martyr's sufferings by hurling down a large stone upon him. In the forcible movements of the others is depicted with extraordinary spirit the rage against Stephen, as represented in the Acts. The strong man, lifting stones from the ground, is a perfect masterpiece of difficult foreshortening; and equally admirable is the expression of Paul, on the other side, who is instigating the persecutors, while taking care of their clothes.

Engraved by Mich. Sorello, obl. fol.—R. Dalton, London, 1753, large obl. fol. The original sketch, which differs in some degree from the tapestry, is pre-

* The cartoon for this subject is lost.—TR.

served in the collection of the Archduke Charles at Vienna. Engraved by A. Bartsch, 1787. Lith. by Pilizotti.

8. THE MIRACULOUS DRAUGHT OF FISHES.—This is the cartoon which Raphael unquestionably executed in all its essential parts with his own hand: for in none of the others does the execution throughout so entirely correspond with the beauty of the conception. The heads are all fraught with intellect and life, while the drawing of the forms is admirably individualized, and the colouring and keeping are balanced with a fine feeling for harmony. A strict adherence to the Scripture narrative, which Raphael observed as the first condition in all these cartoons, prevented his placing the figures here in the foreground; for Christ says to Peter, "Launch out into the deep, and let down your nets;" the figures are in consequence relatively smaller, and the development of the space in the landscape greater, than in the other cartoons. But in order, subject to this condition, to give the action the greatest possible distinctness, Raphael has removed the two boats to a short distance only from the shore in the foreground, which is designated still more clearly by three large cranes. There is a wonderful poetry of light and transparency in this cartoon. The figures stand out in bright daylight from the broad, clear surface of the water, which plays lightly around the boats, and at the same time reflects them. In the kneeling figure of Peter, who looks up at Christ with clasped hands, the expression of that deep humility and boundless veneration conveyed in the words of the text, "Depart from me, for I am a sinful man, O Lord!" has a power which seizes upon the spectator's feelings. At the same time the conception is very finely expressed, so that we do not as yet recognise in Peter the Apostle, but simply the fisherman, imbued with all the fervour of impassioned faith. What a glorious contrast to the mild and dignified features of the Saviour, who, raising his hand, speaks to him the words of assurance, "Fear not!" There is an air of transfiguration about the whole figure, with the bright under garment, and the purple mantle with its golden lights. In perfect accordance also with the spirit of the subject is the figure of St. Andrew, behind Peter, who appears to be prevented falling on his knees by the shoals of fishes in the boat—the manifestation of the miracle. In an attitude of fervent devotion he stands

bending forwards, while his countenance beams with an expression of the purest and most blissful adoration. The folds of the garments are here modelled with greater delicacy than in the other cartoons. In order to bring before the spectator the actual impression produced by the miracle, Raphael introduces in a second boat the companions of Peter, who are called to aid in drawing up the shoal of fishes. Their powerful but vain efforts to haul up the nets, which are distended, and even torn, by the weight of fish, depicted with masterly drawing, exhibits the great weight in the most lifelike manner. In the beautiful landscape on the further shore of the lake the people are still assembled whom Christ, according to the words of the text, had shortly before been teaching from Peter's boat. The fishes, and especially the cranes, are executed, in all the details, with a Netherlandish fidelity and accuracy; and there is no doubt that Raphael employed here the pencil of Giovanni da Udine, who was better practised in such accessories than any other of his pupils.

Condition.—This cartoon is joined with remarkable exactness, and is, on the whole, in an excellent state of preservation. The principal retouches are in the landscape towards the horizon. Unfortunately it has been cut on the sides and below; so that a portion of the drapery of Christ on the right hand; on the left, part of the boat and of an arm; and, below, part of the shore and one of the cranes' feet, are lost.

Early Engravings from Drawings.—Andr. Meldolla. Bartsch, xvi. p. 51, N. 20. The keeping is very much in the manner of Parmigianino.—Diana Ghisi, oblong fol.—Woodcut in chiaroscuro, by Ugo da Carpi; later impressions by Andrea Andreani, 1609; Bartsch, xii. p. 37, N. 13.

Engravings from the Cartoon,—Nic. Dorigny, large oblong fol.—Du Bosc, reversed, oblong fol.—Sim. Gribelin, oblong 8vo.—James Fittler, oblong 12mo.—John Simon, mezzotint, small oblong fol.—E. Kirkal, mezzotint, oblong fol.—Anonymous, publ. by Bowles, mezzotint, oblong fol.—Th. Holloway, reversed, imp. fol.—James Godby, London, 1819, large oblong fol.—Lith. Velten, Carlsruhe, large oblong fol.

Engravings from the Tapestry.—Cornelius Met. Bartsch, ix. p. 90, N. 1.—G. Chasteau, excudit; on the left, D. Saat, etched; 19 figures in the distance, reversed. Height, 14″ 3‴; width, 18″ 8‴.—Louis Sommerau, oblong fol. Etched, in a series of 20 sheets from the tapestries, with a title-page, and dedication to Prince Leopold of Brunswick-Lüneburg, &c.; chez l'auteur et chez Bauchard, et gravé à Rome, 1780, oblong fol.—P. A. Tardieu, 8vo.—Small sheet in outline, B. No. 1. Height, 8″ 4‴; width, 10″ 9‴.—Large sheet in the manner of Jean Andran, reversed, with the address, Rue S. Jaques.—Etched by an anonymous artist, with the subscription, "Noli timere: ex hoc jam homines eris capiens." Small fol.—Landon, N. 3.

Studies for the Cartoon.—A pen-drawing of the two boats, with the six

figures, is preserved in the Royal Cabinet of drawings at Berlin; and another, doubtful, in the Royal Collection in England.—Engraved by Steph. Mulinari, from a drawing in Florence, which is not genuine.

The drawing, which passed from the Crozat Cabinet into the collection of the Archduke Charles, with several apostles and women in the foreground, appears to be a first sketch for this picture. Engraved by G. Batt. Franco: Bartsch, xvi. p. 124, N. 14.—A. Fantuzzi, with two of the disciples on the right; etched. Height, 9″ 7‴; width, 12″ 13‴.—In the manner of Leon Daven. Height, 9″ 8‴; width, 12″ 2‴.—Etched by an anonymous artist; reversed; in the background is seen a part of Venice; oblong fol.—Ph. Thomassin, oblong fol.—Lith. by Pilizotti.—Landon, N. 234.

Pilaster Tapestries.—The arabesque, which is worked on to the one side, contains the crest of the Medici, encircled with several small figures and ornaments in the manner of grotesques. They are executed in colour upon a white ground.

9. PETER AND JOHN AT THE BEAUTIFUL GATE.—In this cartoon, representing the Healing of the Lame Man by Peter, Raphael has been often blamed by the ignorant for having divided his composition into three portions by the two rows of columns. It is, however, not difficult to detect the artistic purpose which led to this arrangement. It is said in the text that the lame man had lain down at the gate (or portico) of the Temple which was called "Beautiful." Now, by introducing this rich colonnade, Raphael has well expressed this feature; and at the same time, by representing the shafts of the columns as richly ornamented with reliefs of gilt bronze, he has afforded an opportunity for heightening the effect of the execution of the tapestry by the addition of gold. Raphael had also very good reasons for the introduction of the twisted columns, which is with justice censured in an architectural point of view. In the first place, it was his object by this means to give greater truth to his representation; and secondly, some of the columns of a similar form in St. Peter's at Rome, which served him as a model, were from an early period believed to have been brought from the Temple at Jerusalem. Again, his feeling as a painter suggested that the slight twisting of the columns would correspond better with the varied and animated movements of the figures than the harsh and abrupt contrast presented by perfectly straight columns. Lastly, adhering strictly to the text, Raphael could not well have connected all the figures required to fill the large space, with the miracle itself; while by the introduction of the columns he ob-

tained, for the chief subject, as it were a separate compartment, and was enabled in the other spaces both to express the circumstance mentioned in the text, that the people were going at that hour to the Temple to pray, and also to represent the most beautiful episodes. Again, the space between the columns, in the depth, enabled him to connect the subordinate subjects in an easy and natural manner with the principal action. The chief group is one of the most admirable that Raphael ever produced. What a forcible contrast between the grand figure of Peter, who, with an expression of deep compassion and the full confidence of faith depicted in his noble features, is forcibly grasping the hand of the cripple at his feet, exclaiming, "Arise, and walk!" and this cripple, in whose ugly features the misery of many years, as seen in his frightfully distorted limbs, is exhibited as livingly as the boundless confidence with which he looks up to his deliverer! In order to realize such a state of misery with the utmost truth, all the details of the beggar's dress, down to the very button-holes, are given with the utmost accuracy. The figure of John, who is looking down on the unhappy man at his feet with an expression full of compassion, supplies a pleasing connecting link between these strongly contrasted figures. But as we occasionally see beggars and cripples with a noble physiognomy contrasting remarkably with their condition, so here also the profile of the lame man, who, leaning on his crutches, presses forward behind the pillars by the side of John, recalls the manner in which the ancients used to represent the "noble sufferer Ulysses." The action of the handsome and powerful boy, leading the lame man, is in the highest degree rapid and spirited, as he tries to draw him back. A singular grace and animation characterises the figure of a young woman with a basket on her head, who is passing quickly with a boy between the pillars toward the background, both looking round, while a married couple, who are modestly and gravely approaching the temple, close the composition on this side. The other side presents the contrast between a cripple of vulgar features, advancing on his knees with the aid of a stick, and a beautiful young woman with her infant. The view of the clear landscape between the columns is very charming.

Execution.—Raphael had evidently a great share in the execution of this

cartoon. All the principal heads bear evidence of the work of his hand, in the intellectual and animated expression, and in their fine modelling. There is a peculiar beauty in the head of the lame man leaning upon a crutch, and in the head with a band round the forehead, both to the left of St. John. Other parts, such as the beautiful boy who has hold of the cripple by a band, decidedly indicate the co-operation of Giulio Romano, in the red colour of the flesh and the hard and black shadows.

Condition.—Many parts have been much injured by washing or rubbing. For instance, the dark masses of drapery behind this boy, the woman who is hastening away with the other boy, the blue jacket and shadows in the legs of the man healed by Peter, and lastly the shadows in the light garment of the beautiful and fair-haired woman with the child in her arms, where the brown underpainting has become visible.

Early Engravings from Drawings.—Gio. Battista Franco. Bartsch xvi. p. 124, N. 15. Copy by Dom. Zenoi or Zenoni Veneto, goldsmith and engraver, about the year 1574.—The first impressions have, inscribed upon the column, Raphael, inventor; and, under the right hand of the lame man, quite small, v. F.—The second impressions bear the inscription, Jacobus Laurus exc. Height, 9″ 8‴; width, 14″ 7‴.—Chiaroscuro in three plates by Parmigianino, Bartsch xii. p. 79, N. 27.—Impressions on satin at the Fürsten Paar in Vienna; another at D. Ciccio de Lucca, at Naples, inscribed upon the boy's side J. R., 1522.—The terra-cotta plates were employed by an anonymous artist, and, instead of the etching, a woodcut served. According to Zani, Antonio da Trento is said to have made a copy from the chiaroscuro by Parmigianino. Jac. Bos. F., inscribed upon a column; to the left, Raphael, inventor.

10. PAUL AND SILAS IN PRISON.*—This cartoon represents Paul and Silas in prison at Philippi in Macedonia, when, whilst they were praying and praising God at midnight, an earthquake took place, by which all the gates of the prison were burst open, and they were freed from their bonds. The actions and expression of Paul and Silas are very animated. To express the earthquake, Raphael has here employed the poetic conception of the Grecian mythology, which explained this phenomenon by the efforts of the Titans, hurled by Jupiter into Tartarus, to free themselves from their prison. We see here, beneath the ground, a powerful giant, raising up his back and shaking the earth above him. The height of this cartoon is equal to the others, but the breadth amounts to only four feet and a half.

Etched by Louis Sommerau, 1780, small fol.

Study.—The sketch for the allegorical figure of the Earthquake, drawn with the pen and washed in brown, was in the collection of Sir Joshua Reynolds; copied in Charles Rogers's Collection of Prints in imitation of Drawings, London, 1778, 2 vols. in fol. Afterwards it was in the Cabinet of W. Roscoe, Esq.; in his Catalogue N. 7. Height, 8″; width, 8″ 6‴.

* This cartoon is lost.—TR.

All these ten cartoons had also, in addition, socle or pedestal pictures below, executed in a gold-yellow metallic colour, the lights of which were rendered by gold in the tapestries. Those belonging to the four cartoons from the acts of St. Peter and the Stoning of Stephen contained representations of events from the life of Pope Leo X. Those belonging to the cartoons from the acts of St. Paul contain representations from the life of St. Paul. I give them in the order in which they were arranged in the Sistine Chapel.

Under the Stoning of Stephen, is Giovanni de' Medici represented entering Florence as the pope's legate (1492).

Engraved by Pietro Santi Bartoli, N. 1 and 2, in the series of 14 sheets, with the dedication to Leopold de' Medici by G. G. de' Rossi, oblong fol.—Landon, N. 253 and 254. Of this composition there exist several sketches, one of which is perhaps an original, that is by Francesco Penni, to whom probably are to be ascribed all the drawings for these representations. One copy is preserved in the collection of the Archduke Charles at Vienna; another was in the Lawrence Collection in London; a third in the Paris Collection.

Engraved in chiaroscuro by Joh. Gottl. Prestel, 1785, oblong fol.—Etched, by Francesco Novelli, from the drawing in the Denon Cabinet, oblong fol.—Lith. by Pilizotti, oblong fol.—Landon, N. 139.

Under "Feed my sheep" is Giovanni de' Medici escaping from Florence in the disguise of a monk, together with the pillage of the palace of the Medici (1494).

Engraved by Pietro Santi Bartoli, N. 3, 4, and 5.—Landon, N. 255, 256, and 257.

Under the cartoon of the Healing of the Lame Man is Cardinal Giovanni de' Medici at the battle of Ravenna, surrendering himself prisoner of war to the French general Federico Gonzaga da Bozzolo. On the left is his escape from imprisonment, 1512. The recumbent female figure by which a Naiad seems to be intended, and the satyrs in the reeds and in the little dwelling, the first bearing a torch, appear to allude to the danger to which the Cardinal was exposed when a certain Usimbardo kept him imprisoned in a pigeon-house for the purpose of delivering him up. The centre between these two representations exhibits a decoration of two lions and laurel-branches—an allusion to the name of Leo—with the inscription "Leo X. Pont. Max."

Engraved by Pietro Santi Bartoli, N. 6 and 7.—Landon, N. 258 and 259.

Under the Death of Ananias is represented the Gonfaloniere Ridolfi haranguing the Florentines, and the entrance of Cardinal Giovanni de' Medici into Florence, 1512. Between these two representations is again, in the centre, the ornament of two lions, with the inscription "Leo X. Pont. Max."

Engraved by Pietro Santi Bartoli, N. 11 and 12.—Landon, N. 263 and 264. The original sketch of the Allocution of Ridolfi, which may perhaps be from the hand of Francesco Penni, is in the Paris Collection, Catal. 488.

Beneath the Miraculous Draught of Fishes, on the left, Giovanni de' Medici, after the death of Julius II., entering Rome to attend the conclave. The tutelary goddess of the city is offering him her hand. On the right he is receiving the homage of the Cardinals as Pope Leo X., 1513.

Etched by Pietro Santi Bartoli, reversed, N. 13 and 14.

Under the events from the acts of St. Paul were the following pedestal pictures.

Beneath the Conversion of St. Paul, in a long compartment, the persecution of the Christians by Saul. (Acts, chap. viii.)

Upon three of the leaves, N. 8, 9, and 10, dedicated to Prince Leopoldo de' Medici, Pietro Santi Bartoli has erroneously stated this representation to be the scene of blood perpetrated by the Spanish troops in the year 1512, after the taking of Prato, when the chiefs of the conspirators against the Medici were condemned and executed at Florence.—Landon, N. 260–262.

Under Paul and Barnabas at Lystra is the departure of John (Mark) at Antioch (chap. xiii. 13). He is represented embracing a brother; two others stand by, praying for blessings on him: to the left are six Christians standing beside St. Paul. The other representation exhibits St. Paul teaching at a desk in the synagogue (chaps. xiii., xiv.). St. Paul stands on the left, expounding the Scriptures; in front of him, on the right, are six of the Jews. In the centre, between these pictures, is again the ornament of two lions, in this instance with a ring and three feathers, the emblems of the Medici: the ring with the three diamonds was the invention of Cosmus Pater Patriæ. His grandson, Lorenzo il Magnifico, added the three feathers, which have sometimes the colours of the three theological virtues, white, green, and red. The diamonds are intended to indicate firmness of mind, and the motto, *Semper*, resolution and constancy in love to God.

Engraved by Pietro Santi Bartoli in the series of 14 sheets which G. G. de' Rossi dedicated to Nic. Simonelli. Reversed.—Landon, N. 246 and 251.

Under the Preaching of St. Paul at Athens are the following representations, separated into four divisions by Hermæ: they have suffered much injury.

(a.) The Apostle Paul employed as a tent-maker (chap. xviii. 3).

The etching, by Pietro Santi Bartoli, erroneously states this subject to be the curtain of the fore-court.

(b.) St. Paul at Corinth, mocked by the Jews (chap. xviii. 6).

Etched by Pietro Santi Bartoli, but stated to be St. Paul at Ephesus.

(c.) St. Paul laying his hands upon the converts at Corinth (chap. xviii. 8).

Etched by Pietro Santi Bartoli,

(d.) St. Paul before the judgment-seat of Gallio, governor of Achaia (chap. xviii. 12).

Etched by Pietro Santi Bartoli, who erroneously terms it St. Paul before Festus.

Beneath the small representation of St. Paul in prison at Philippi, was a pilgrim, in a sitting posture, with a staff, and before him a man kneeling.

Although Raphael, in the composition of the Coronation of the Virgin,* destined for the altar, has observed that symmetric arrangement so appropriate in the laws of style, and also hallowed by tradition, we find here also, like as with the other cartoons, a simplification of the masses, and a very dramatic effect in the single motives. With an animated action of the right hand, Christ is holding the crown over the head of the Virgin, who is seated beside him in the attitude of adoration with clasped hands. There is, however, something almost forced in the representation of God the Father above, surrounded by four boy angels, in the act of benediction, with the right hand extended on one side, and the left hand extended in the opposite direction and holding a globe. The Holy Ghost is seen hovering below in the form of a dove, thus completing the representation of the Holy Trinity. In

* The cartoon of this subject is also lost.—TR.

the true spirit of the Roman Catholic Church, the representation of the Trinity is thus ingeniously brought into connection with the Virgin. Beside the throne, two angel boys, with an animated motion, appear raising the curtains. But beneath we observe here, instead of the Apostles gathered around the grave of the Virgin, as generally introduced in this representation, only the figures of John the Baptist and St. Jerome. The selection of these two is here peculiarly significant. John, as the precursor of the Saviour, is perfectly similar in character and conception to the representation of him in the two other pictures by Raphael, in the Madonna di Foligno (one of the chief ornaments of the Pope's collection in the Vatican), and in the so-called five Saints in the Ducal collection at Parma. Whilst gazing earnestly out of the picture, or, rather, at the spectator, he points with his right hand to the representation of the Godhead in the picture, thus bringing the divine subject into relation with the congregation of believers assembled before it. Jerome, who, by his translation of the Holy Scriptures, is considered as the propagator of the new faith, is, on the other side, imploring grace on the congregation. At his feet is represented, as usual, the lion. In front, in the centre, are two boy angels, who, with a strip of parchment in their hands, are singing a song of praise. The whole composition has a certain resemblance to the manner in which Fra Bartolommeo treated similar subjects. We are reminded of this, for instance, in the angels drawing back the curtains, and also in those singing. The large altar-piece, now in the Pitti Palace, commonly known as the Madonna del Baldacchino, which Raphael left behind him unfinished in Florence in the year 1508, exhibits in the same parts the decided influence of the Frate. In this cartoon Raphael's imagination may have once more been inspired by the ardent enthusiasm, and by the solemn and grand, yet childlike air which breathes in some of the works of his old friend, and which is here so perfectly in character. The figures of the Virgin and of Christ are repeated with increased effect, and still more grandeur in the lines, in the Coronation of the Virgin ordered by the nuns of the convent of Monte Luce, in Perugia, a work which, being far from completed at the time of Raphael's death, was finished by Giulio Romano and Francesco Penni; it is now in the gallery of the Vatican. The

cartoon of this tapestry, as already remarked, is lost, and no trace of it exists; it is also very uncertain whether the tapestry itself be still in the store-rooms of the Vatican: the composition, at all events, exists in two old copper-plate engravings, one of which is in the manner of Agostino Veneziano, and the other engraved by the Master with the Die.* An old and very careful drawing, in which however the group of the First Person in the Trinity is wanting, is preserved in the Royal Cabinet of Drawings at Berlin.

All these cartoons were sent to Arras, in the Netherlands, the tapestry manufacture of which place had at that time such a high reputation, that similar works were called by the Italians "Arazzi." The execution of the tapestries was, however, superintended there by Bernhard van Orley, a pupil of Raphael, who had returned to his native country; and it was so rapidly proceeded with that they were ready to be hung up for the first time on the 26th of December, 1519, St. Stephen's day, in the Sistine Chapel. The tapestries representing the events from the life of St. Peter and the Stoning of Stephen, occupied the side-wall of the Presbytery to the left on entering, where stands the papal throne; the five tapestries from the life of St. Paul occupied the opposite side, where the greater width of the choir left only the narrow space of four feet and a half for a tapestry. This space was filled by the representation of St. Paul in prison during the earthquake. The effect of these tapestries, in their full power and freshness, must have been extraordinary. Paris de Grassis, at that time master of the ceremonies to Pope Leo X., testifies that the general opinion was that the world contained nothing more beautiful than these tapestries. Raphael lived only a few months to have the delight of witnessing this universal admiration; his death taking place, as is well known, on the 6th of April, 1520. According to the statement of Paris de Grassis, upon which, in my opinion, most weight is to be placed, the value of each of these tapestries amounted to 2000 ducats; consequently that of the eleven collectively to 22,000 ducats. Vasari estimates them at 70,000 scudi, or about 105,000 dollars; others again at even 50,000 ducats.

Since that time these tapestries have been subjected to many

* See Bartsch, vol. xiv. No. 56, and xv. p. 189, No. 9.

vicissitudes. At the lamentable pillage of Rome, after it was taken by the army of the Emperor Charles V. in the year 1527, they fell a prey to the soldiery, who took them away. At a later period they came, it is not known in what manner, into the hands of the Connétable Anne de Montmorency, who, after having them repaired, returned them to Pope Julius III. in the year 1553, as the property of the papal see.* It appears that after this period they were not again hung up in the Sistine Chapel, according to their original destination, the custom being introduced of suspending them in front of St. Peter's on the festival of Corpus Christi—a custom which was always subsequently observed, except that afterwards the gallery from the Sala Regia to the church was selected for it. On the taking of Rome by the French, in the year 1798, they were again pillaged, together with another series of tapestries, on which I shall have to make some observations, and fell into the hands of the Jews, who were tempted by the gold worked into them. The trial, however, they made of burning a tapestry (belonging to another series), representing the Delivery of the Patriarchs from the Limbus, not answering their expectations, they sold them for 1300 scudi to a Frenchman of the name of Devaux, at Genoa,† from whom Pope Pius VII. repurchased them in the year 1808. Since then they have been hung up (in the year 1814) in the upper apartments of the Vatican, named after Pope Pius V.

In addition to the circumstance that, in such tapestries, many of the colours, especially those of the flesh, are liable to fade in the lapse of time, we observe particularly in the series preserved in the Vatican the various injuries and restorations they have undergone in their repeated transit from place to place. Their present condition is very unsatisfactory: indeed the tapestry representing Elymas struck blind has been deprived (probably since the first spoliation of the tapestries) of the whole lower half,‡ whilst

* This is clear from the following sentence woven on to the tapestry of the Preaching of St. Paul at Athens: "Habe Capta partem antacorum a prædonib. distractorum conquisitam Annæ Monmorancius Gallicæ Militiæ præf. refarciendam atq. Julio III. s. M. restituendam curavit, 1553."

† Rev. J. W. Gunn: Cartonensia; or, an Historical and Critical Account of the Tapestries in the Palace of the Vatican, 1832. According to the Life of Raphael, by Odevaere, the purchaser of the cartoons is said to have been named Gerard. See Michiel's Histoire de la Peinture Flamande, &c., vol. iii. p. 86.

‡ Consequently at page 397 the subjects of the pedestal pictures could not be given.

the one depicting the Coronation of the Virgin appears to have been entirely lost.

Raphael's cartoons fared almost worse. They undoubtedly remained in the tapestry manufactory at Arras, for other tapestries to be worked from, several of which, as we shall see, have been preserved. As before noticed, the cartoon of the Stoning of St. Stephen was, in the year 1521, in the possession of Cardinal Domenico Grimani at Venice; and probably about the same time, but certainly previous to the year 1630, three more—the Conversion of St. Paul, St. Paul in Prison at Philippi, and the Coronation of the Virgin—were removed from Arras. These four cartoons have since disappeared, and no trace of them exists. The remaining seven remained in the manufactory until 1630, in which year Rubens directed the attention of that great amateur Charles I., who was enriching his collection of treasures of art from all parts of Europe, to them; and who succeeded in obtaining them for a considerable sum.* They were, however, not hung up during the reign of Charles I. After his lamentable death they were purchased for the English nation by Cromwell, for the sum of 300*l.*; a price at which they had been valued amongst the works of art belonging to the King. Under Charles II. England was a second time in danger of losing the cartoons; for, Louis XIV. being desirous of possessing them, the needy monarch was actually disposed to yield to the persuasions of M. Barillon, the French ambassador. Fortunately, however, Lord Danby, First Lord of the Treasury, succeeded in dissuading the King from parting with them.† They were not hung up, however, until the reign of King William III., who commissioned Sir Christopher Wren to build a room expressly for them in the Royal Palace at Hampton Court, which is the same they occupy at the present day; and where I had an opportunity, in the year 1835, of studying them attentively. In many places they are, of course, rubbed, and in others painted over, which is by no means surprising when we consider the treatment they have been subjected to from the

* This we learn from the dedication of the Engravings from the Cartoons by Dorigny to King George I. in the year 1719, where he says, "Multosque post annos Rex Carolus Primus, id suadente Petro Paulo Rubens equite, magna pretia emptas, ex Flandria ubi præfata aulu confecta fuerunt, in Angliam advehi jussit."

† See J. Richardson, Traité de la Peinture et de la Sculpture, Amsterdam, 1728, vol. iii. p. 459.

very first. The tapestry-weavers at Arras, in order to work from them, cut them into strips, and pricked the outlines with their needles. In weaving the different copies of the tapestries, these strips of course passed often through their hands. The same thing happened again in England to five of the cartoons, when Charles I. ordered new tapestries to be worked from them at his tapestry manufactory at Mortlake. Even since their restoration under William III. by William Cooke, when they were stretched on canvas, and the injured parts rejoined and repaired, they have doubtless suffered much from their various transits from one place to another. In the year 1764 they were removed to Buckingham House, in London, where they were intended to serve as hangings: in 1787 they were transferred to Windsor, then to Frogmore, and afterwards again to Windsor, where they wandered from room to room. In the year 1814 they were at length restored to Hampton Court.*

Amongst the still existing tapestries worked from the cartoons, the series at present in the Rotunda of the Royal Museum at Berlin ranks as one of the first in point of completeness, as well as execution. These tapestries were once in the possession of King Henry VIII., and adorned the banqueting-hall in the palace of Whitehall. According to some, they are said to have been a present from Leo X. to Henry VIII., whilst other accounts state that they were purchased by the King from the Republic of Venice.† It is far more probable that, immediately after the completion of the tapestries for Pope Leo X., these were executed in the manufactory at Arras, by the command of Henry VIII., who was equally fond of art and splendour. This opinion is favoured by the consideration of the great expense incurred; for here, as in the copy in the Vatican, gold and silver have been employed together with the wool. That their execution, in point of time, was contemporaneous with that of those in the Vatican, is obvious, partly from the existence of the Stoning of St. Stephen, the cartoon of which, as we have seen above, was at Venice as early as the year 1521, and partly from the exact agreement of the work with the tapestry in the Vatican. Those in Berlin, however, beside their better preservation, surpass those in the Vatican in the fidelity with which

* See Passavant, Raphael of Urbino, vol. ii. p. 251, ff.

† See Peacham's Complete Gentleman, London, 1634, 4to., p. 137.

all the details of the cartoons have been rendered,—a circumstance readily explained by the greater practice the weavers must have acquired in the execution of the first. It is easy, also, to understand why the pedestal pictures are here omitted,—one-half of them containing the representation of events from the life of Leo X., which could not have possessed any great interest for Henry VIII. Lastly, I think it very questionable whether the missing tapestry of the Deliverance of St. Paul by the earthquake at Philippi ever existed in this series, since the shape of a narrow strip, rendered necessary by local reasons in the Sistine Chapel, was in itself very unfavourable, and the composition also the least significant. On the other hand, it is remarkable that the arabesque-like representation of a female statue in a niche, with a rilievo beneath it, supported by two Caryatides, which, as before observed, was destined to cover the pilaster behind it, was only woven on to the tapestry of Elymas the Sorcerer. This was perhaps done in order to fill up completely the space allotted in the saloon at Whitehall. Probably these tapestries remained there until they were purchased, after the death of Charles I., for the Duke of Alva, by the Spanish ambassador, Don Alonzo de Cardenas. Both Mengs,* and Antonio Pons in his well-known Travels, mention them as being in the possession of the Duke of Alva.† In the year 1823 the English consul, Mr. Tupper, purchased them from the family, and in the following year exhibited them in the Egyptian Hall. There was some intention of their being purchased by George IV., but this came to nothing; and thus these grand monuments of the mind and genius of Raphael, when at the zenith of his powers, were, at the instigation and by the intervention of Chevalier Bunsen, the Prussian minister, transferred to the Royal Museum of Berlin, where they now constitute one of the noblest objects of art there collected, open daily to public inspection.

Most of the other series of tapestries executed from these cartoons, still in existence, and of which I shall now give a brief account, were, in my opinion, also woven in the manufactory at Arras, by occasional orders, during the long period that the cartoons remained there. It is at all events incomprehensible how, without those models, such works could have been manufac-

* Opere di Antonio Rafaele Mengs, Roma, 1787, pp. 191 and 318.

† Antonio Pons, Viage de Espana, 1776.

tured at all.* I therefore doubt the statement of any such tapestries having been executed elsewhere previous to the year 1630. In England only it is certain that, after King Charles I. had obtained possession of the seven cartoons, tapestries were executed from them, under the superintendence of the painter Cleyn of Rostock—who had studied in Rome—at the manufactory for tapestry erected under James I., by Sir Francis Crane, at Mortlake in Surrey.†

In the Imperial Palace at Mantua are preserved tapestries of the same nine subjects as those in the Rotunda at Berlin; with the subject of Christ's Descent into the Limbus in addition. This one possesses a peculiar value and importance, the tapestry in the Vatican treating the same subject having, as I have already mentioned, been burnt. They have pedestal-pictures and pilasters, partly corresponding with those in the Vatican, and partly executed from designs by Giulio Romano and his pupils. They are the following:—Under the tapestry with Christ in the Limbus are allegorical figures, which appear to have been executed from a drawing by Giulio Romano. The Delivery of the Keys, the Conversion of Paul, and St. Paul at Athens, have on either side pilaster-like arabesques,—two alike on each side,—those belonging to the two first apparently copied from those by Raphael representing the Fates and the Theological Virtues: the third designed by a pupil of Giulio Romano, and exhibiting four allegorical figures—Music, Geometry, Geography, and Arithmetic. The representation of the Healing of the Lame Man is bordered by Raphael's arabesque of the Four Stages of Life and the Times of the Day. The Sacrifice at Lystra has on its sides the arabesque (also by Raphael) representing Hercules bearing the celestial sphere for Atlas, and one designed by a pupil of Giulio Romano, representing the Labours of Hercules. Lastly, the Death of Ananias is bordered with figures of various deities. The tapestries

* It is to be remembered that copies from the cartoons are occasionally met with, some of which may have existed at an early period. Repetitions of the tapestries might have been executed from such copies as well as from the original cartoons.—TR.

† In the Catalogue of Vanderdoort, superintendent of the Collections of Works of Art belonging to Charles I., printed in 1757 in a quarto volume at Bathoe's in London, is this entry: "Item: in a slit deal case, some two cartoons of Raphael Urbinus for hangings to be made by, and the others five are by the King's appointment delivered to M. Franciscus Cleane at Mortlake to make hangings by." Compare Passavant, Life of Raphael, &c., vol. ii. pp. 253 and 275.

are in a much better state of preservation than those in the Vatican, but were originally less magnificent, not having any gold woven into them.

In the palace at Milan are preserved the four following tapestries:—The Healing of the Lame Man, "Feed my Sheep," the Death of Ananias, and the Sacrifice at Lystra.*

In the same city, in the possession of Count Gaetano Melzi, is also the series of the seven cartoons at Hampton Court, of various dimensions. These tapestries, presented by the Empress Maria Theresa to Count Firmian, were after his death bought at an auction by a dealer in works of art, from whom Count Melzi purchased them.

According to Mr. Gunn,† there formerly existed at Loretto a series of six tapestries from the cartoons at Hampton Court. The missing one is that of the Death of Ananias. I am not able to say what became of it after the reign of violence in Italy during the revolution.

A series of seven tapestries from the Acts of the Apostles —doubtless from the cartoons at Hampton Court—which, as Brantome relates in his Memoirs, Francis I. purchased to ornament his chapel, and which Felibien, in the time of Louis XIV., mentioned as being in the Garde Meuble ‡ of the Kings of France—is without doubt still in existence there. It would be very desirable to see them hung up in one of the apartments of the Louvre, where they might be accessible to the public, with the other rich treasures of art deposited there.

There are also in England several series of tapestries, probably all woven at Mortlake, not one of which is, however, complete. Thus at Broughton Hall, the ancient seat of the Dukes of Montague, and now the property of the Duke of Buccleuch, there are seven tapestries from the cartoons at Hampton Court; but in these the composition of the subject "Feed my Sheep" is limited to three figures, while that from the Death of Ananias is much diminished in size and in some parts essentially altered, the woman falling down dead instead of Ananias. The execution of these tapestries, which are said to have been a present of the King of England to the Duke of Beaumont after his return from France, is very unsatisfactory.

* See Longhena. † See Cartonensia, p. 200.

‡ Entretiens, &c., London, 1705, vol. i. p. 218.

At Burleigh House, the seat of the Marquis of Exeter, are preserved the three following tapestries from the same cartoons,—"Feed my Sheep," the Healing of the Lame Man, and St. Paul at Lystra.* At the time of my visit to Burleigh House, in the year 1835, these tapestries were not hung up, and I cannot therefore judge of their artistic value. At Chatsworth also, the magnificent seat of the Duke of Devonshire, there are a few tapestries of this series, but very imperfect in execution.

At Forde Abbey, in Devonshire, the seat of Mr. Gwinn, there existed, till the recent sale, the same three subjects, and also the Miraculous Draught of Fishes, and half the tapestry of the Death of Ananias.† According to credible authority, there is also a series of these tapestries in the royal collection at Madrid: doubtless representing the seven cartoons at Hampton Court. These are also worked with gold and silver. They are, however, only hung up one day in the year on a particular festival in the Royal Chapel at Madrid, and are at no other time visible.

Lastly, in Germany also, among the treasures of art at Dresden, are six tapestries from the cartoons at Hampton Court, a present from Pope Leo X. to the Elector Frederick the Wise. In a document preserved at Rome, attesting this, it is expressly said that these tapestries were woven at Arras: the work has nevertheless a later character. The missing tapestry, from the seventh cartoon, is that representing the Death of Ananias.

In conclusion, I add a brief review of another series of tapestries, preserved, with those above mentioned, in the same apartments in the Vatican. They contain events in the life of Christ, and consist of twelve tapestries—the Murder of the Innocents being divided into three—with a thirteenth, an allegorical representation of the Papal dignity; and were destined by Francis I. as a present to Pope Leo X. on the occasion of the canonization of S. Francesco di Paola, which took place May 1st, 1519.‡ They cannot, however, have been ready at that time;

* A Guide to Burleigh House, Stamford, p. 23.

† Mr. Gunn, in the above-quoted work, p. 209 *seq.*, and the Berlin Museum of January 21, 1833.

‡ Cancellieri, Descrizione delle Capelle Pontifizie e Cardinalizie, Roma, 1790, p. 287.

as they are not mentioned by Paolo Giovio in his Life of Leo X., wherein he describes the series of tapestries from the Acts of the Apostles. It is also obvious, from another circumstance, that they could not have reached Rome until the end of the year 1522. The tapestry of the allegorical representation of the Papacy, which corresponds with the other twelve tapestries in height, in the broad marginal floral decoration, as well as in the manner of its execution, bears the motto of Pope Clement VII., "Candor illæsus," and Clement did not ascend the papal throne until November 19th of that year. There is no doubt that, from the great reputation which these cartoons had acquired, Francis I. commissioned Raphael to execute the cartoons for this new series. Some drawings made by Raphael, which are still preserved, prove unquestionably that he was engaged on the sketches for these works; but the character of the greater part of these tapestries, which bear no indication of his mind, shows clearly that death snatched him away before he had advanced far even with these sketches. It may therefore be concluded that, in this series, not only the execution of all the cartoons, which, excepting a few fragments, have been lost, but the conception also of the greater part, originated with his pupils.*

I shall now briefly describe this series.

THE MURDER OF THE INNOCENTS.—A large and highly intellectual composition, which breathes Raphael's spirit throughout. From the form, doubtless, of the architectural compartments in which it was first placed, it was very clumsily divided into three narrow tapestries.† The execution may probably be by Giulio Romano.

This design has never been engraved in a manner befitting its excellence. The best engraving is by Sebastian Vouillemont, 1641.

THE ADORATION OF THE SHEPHERDS.—The sketch by Raphael probably made for this rich and beautiful composition was in the collection of the late Sir Thomas Lawrence, and passed either into the possession of his late Majesty the

* I have here followed throughout the excellent explanation given by Passavant, vol. ii. pp. 260, 271.

† A fragment of this cartoon, of large size and formerly much injured, is now in the National Gallery, London.

King of Holland or into that of the University of Oxford. The character of the heads, as well as the drawing, bespeak the execution of Giulio Romano. The light here proceeds from the Child.

Engraved by a pupil of Marc Antonio, with the addition of a representation of God the Father, and a glory of six angels. Bartsch xv. p. 15, N. 3.

THE ADORATION OF THE KINGS.—The middle portion only, judging from its motives, has been taken from a drawing by Raphael formerly in the same collection. The numerous figures, towards the sides, however intellectual and animated, bear decidedly the impress of the impassioned and dramatic spirit of Giulio Romano, to whom the entire execution is undoubtedly to be assigned.

Engraved by Seb. Vouillemont and etched by Santi Bartoli.

THE PRESENTATION IN THE TEMPLE.—The composition here indicates the hand of some inferior pupil of Raphael, and the execution of the tapestry manifests little talent.

Engraved by Dalton. The original sketch is probably preserved in a drawing in the Louvre.

THE RESURRECTION OF CHRIST.—A composition rich in figures, but scattered and possessing little interest. Perhaps by Bernhard van Orley. The landscape is quite Netherlandish in character and execution. Engraved by Dalton.

CHRIST APPEARING TO THE MAGDALEN.—The landscape is of similar style with that in the preceding tapestry; and the figures, which are clumsy and void of talent, indicate some inferior Netherlandish artist.

THE DESCENT OF CHRIST INTO THE LIMBUS.—In the existing engravings of this tapestry, which was, as already observed, destroyed by fire, we recognise in the beautiful and peculiar composition a conception of Raphael. The best engraving is that by Beatrizet, executed in the year 1541. Adam and Eve are here represented as already delivered, and kneeling to offer up thanks to Christ. The Saviour, resting with his right hand upon the standard of Victory, forcibly inclined forwards, is drawing forth with a great effort a long-bearded patriarch from a cave in a rocky mountain. Opposite to Christ stands John the Baptist in the act of worshipping. The figure of Satan, which is usually introduced in this representation, is here wanting.

CHRIST WITH THE DISCIPLES AT EMMAUS.—The conception of the figures, probably by one of the inferior pupils of Raphael, has a very Netherlandish character, and has been much added to in the accessories. Engraved by Seb. Vouillemont.

THE ASCENSION.—The invention, originally perhaps by Raphael, is so much disfigured by the bad execution as scarcely to be recognised, and is much more traceable in the engraving by Beatrizet.

THE DESCENT OF THE HOLY GHOST.—Here also the invention is so beautiful and peculiar that it may reasonably be attributed to Raphael; while the execution of the tapestry is extremely defective. This composition is of a wide form, and consists of three groups, every figure of which is of the finest expression and action; while the beaming light which proceeds from the Holy Ghost hovering above designates very felicitously the grandeur of the divine illumination. In the middle group, beside the Virgin and two apostles, two other holy women are introduced. The best engravings from this composition are, one in the manner of Caraglio (Bartsch, xv. p. 70, No. 6), and another by Audran.

Lastly, in the thirteenth tapestry, THE PAPAL DIGNITY is represented in the following manner. Above appears, enthroned upon a rainbow, Religion, represented as a female figure, with an angel holding the Scriptures open; at the sides are two other female figures—on the right is Christian Love (Caritas), on the left Justice (Justitia). Below, in a landscape, are two lions, each holding a standard, upon which are represented the papal Baldacchino and the keys of St. Peter. With the glass globe is the above-mentioned motto of Clement VII., "Candor illæsus," and in the lower arabesque the papal crest. The composition, which is scattered and weak in the lines, leads us to infer that it is by a second-rate pupil of Raphael.

Having thus given all the information in my power regarding the cartoons, I must add that the situation they occupy is in every way disadvantageous to them. Though built expressly for their reception, the apartment does not offer a single condition favourable to their inspection. It is a long narrow room wainscoted with oak, and most scantily lighted by twelve low narrow windows, the cartoons being so hung that the lower edge of them,

about eleven feet from the ground, is only about a foot lower than the top of the windows, so that such light as there is comes all from below. The five, however, opposite the windows are seen to advantage when compared with those at the end of the apartment, which are in absolute shadow. Owing also to an unaccountable indifference on the part of the proper authorities to the safe preservation of these literally invaluable works, the apartment is so insufficiently warmed during the winter that much injury has already accrued to the cartoons by the exposure to damp and cold.

THE ANTE-ROOM.

The want of light here admits of no very decisive opinion.

776. CASSANOVA.—A cartoon from Raphael's Transfiguration, in black chalk; faithful and careful.

785. GIACOMO BASSANO.—7. Portrait of a gentleman. Apparently very fine.

794. GIORGIONE.—2. A gentleman and lady. Also appears a good picture.

THE PORTRAIT-GALLERY.

799. DOBSON.—Portraits of himself and wife. This is a striking instance how entirely some of the English painters of the day understood to paint in the manner of Vandyck. Well conceived and carefully executed in a warm and clear tone.

805-813. Triumphs of Julius Cæsar, by ANDREA MANTEGNA.

These pictures, which Mantegna executed for the Marchese Lodovico Gonzaga, Duke of Mantua, originally adorned a frieze in a hall in the palace of St. Sebastian in Mantua. Having been brought to England in the time of Charles I., with the entire gallery of paintings belonging to the Gonzaga family, they were valued after the King's death at 1000*l.*, and sold for that sum; at the Restoration, however, they were repurchased by King Charles II., and placed in Hampton Court.

These pictures have been sometimes called cartoons, which is an incorrect name, for they are not models for other paintings or for tapestry, but are painted in tempera upon twilled linen, a method very common in Italy, as well as in the Netherlands, in the middle of the fifteenth century. Though they form a con-

tinuous procession, they were originally separated from each other by flat pilasters; each picture being 9 ft. high, and the same wide, so that the whole procession occupies the great length of 81 ft. This series — Mantegna's greatest and richest work—which is well known to amateurs by the coloured woodcuts executed from them in the year 1529 by Andrea Andreani, was once the most important example of that enthusiasm for the grandeur of the ancient Roman world which prevailed in Italy in the fourteenth and fifteenth centuries, and which this master worthily represented. I speak in the past tense, for, with the exception of a small portion, the whole was coarsely painted over in tempera in the time of William III., and even this small portion is partly defaced by cleaning, and partly faded. Also, in many small places, the over-painting has fallen off, and in others is ready to fall. Nevertheless, the examination of this work is very interesting in many respects, the spirit and the immense luxuriance of the invention—which, in Andreani's engravings, so much excited Goethe's admiration as to suggest his well-known essay—being infinitely more striking on this large scale. By the enthusiastic study of Greek sculpture under his master, Squarcione, Mantegna had formed his eye for a refined and definite conception of nature in form and action, and in his triumphal procession he has successfully reconciled the laws of ancient sculpture with those of painting, and with the variety of nature. Notwithstanding a certain severity in the forms, there is great variety and lifelike truth in them: elevated, noble, powerful, robust, and even common figures and heads, are intermingled with such delicate, slender, and youthful characters as are rare, in such measure, even in later masters. The movements, though duly restrained, have much freedom and animation, and the variety and beauty in the positions of the hands are extremely admirable. The small folds of Greek sculpture predominate in the drapery, yet it is treated with taste, and, far from exhibiting any stiffness or appearance of imitation, has something animated. As regards the colouring, as is proved by the parts not painted over, these pictures must have produced an effect like that of the antique paintings: the general appearance was light; the draperies especially consisting of light gleaming materials of variegated hues; for instance, yellowish with violet shadows, greenish or pale blue with white lights; the

background has throughout a light horizon. In the execution we do not know whether most to admire the inexpressibly rich and elegant details, or the light and intelligent touch of the brush. Some varieties in the points of sight in these pictures are in some measure accounted for by the pilasters by which they were divided. I now proceed to give a short account of the several compartments.

1. The beginning of the procession; with martial music; standards; burning censers; a bust of Roma Victrix, and pictures of the battles, and of the countries, by which, and over which, she had triumphed, carried by warriors on poles.—Entirely painted over.

2. The captured images of the gods in cars; the bust of a Cybele very finely modelled, and of great beauty; battering-rams, and other implements of war, by which the victory was achieved; and an immense quantity of captured arms.

3. Principal trophies of the same kind, urns filled with coin, splendid vessels.—Very coarsely painted over.

4. Behind similar vessels are the very small oxen adorned for sacrifice, accompanied by trumpets. In the figure of a handsome boy, with fair flowing hair, attendant on the sacrifice, the lights have been retouched, but the original outlines and the delicate cast of the white draperies are preserved.

5. Four elephants, the eyes and parts of the heads and trunks of which are in good preservation, and exhibit much life and spirit: on their heads are baskets of fruit and flowers, on their backs burning candelabra; the trappings with which they are adorned have very elegant arabesques. The impression of the festive and the fantastic pervades this picture.

6. Bearers with costly vessels, behind them others with the armour of the vanquished generals; the head of one of the latter, as well as the trophy which he is dragging, is still uninjured,—the expression of effort in the delicate faded profile is admirable. All the rest, except a few of the vessels, is painted over.

7. The prisoners—men, women, girls, and children. The calm and dignified demeanour with which they walk along, regardless of the mockery of the populace, gives a noble and affecting impression. It is a pity that this picture, in which the expression

of the feelings is the most striking, is most completely and coarsely painted over.

8. Various musicians and singers, singing the witty and satirical songs usual in Roman triumphs; very much damaged, and scaled off.

9. Julius Cæsar elevated on the triumphal car. Among the delicate arabesques with which the carriage is covered, those on the wheel are particularly tasteful. A triumphal arch is at a distance:—the whole scene crowded to excess. This is unfortunately also coarsely painted over.

816. Henry VII. and Elizabeth of York, and Henry VIII. and Jane Seymour, a copy of Holbein's wall picture, executed by Remée, by order of Charles II., is very interesting; the original having perished in the destruction of Whitehall Palace by fire, in the reign of William III.

817. Portrait of a man with a watch in his hand; clear, warm, and careful; it appears to me to proceed, with most probability, from the hand of PETER VAN AELST.

819. A portrait with an inscription—to me incomprehensible—"Schachner of Austria;" an animatedly composed and admirably executed work, of a warm tone.

THE QUEEN'S GUARD-CHAMBER.

857. CIRO FERRI.—The Triumph of Bacchus. A very characteristic picture by this mannered scholar of Pietro da Cortona.

858. WILLIAM KALF.—A fruit-piece. Not worthy of DE HEEM, to whom it is here assigned.

860. The Murder of the Innocents, here erroneously imputed to Peter Breughel the elder. It is decidedly by his son, PETER BREUGHEL THE YOUNGER, commonly called HELL BREUGHEL.

861. HIERONYMUS BOSCH.—Scene of a conspiracy. A genuine and worthy picture by this father of all *diablerie* and witchcraft painting, whose feverish fancy seems only to have found vent in the representation of all that was most wild and horrible. This painter was especially popular in Spain.

862. SIR THOMAS LAWRENCE.—Portrait of M. von Gentz, the Austrian statesman and political writer. Animated, and singularly transparent in colouring.

880. GIULIO ROMANO.—4. The Burning of Rome. Spirited, but coarse.

888. TITIAN.—4. The Marquis del Guasto, and his page; finely conceived and executed in his deep golden tones. Unfortunately rather injured.

900. TINTORETTO.—6. The Virgin and Child. A good and careful picture.

903. HERRMANN SWANEVELDT.—3. Landscape, with cattle. An attractive picture.

Here also a number of models of the most celebrated buildings and monuments of ancient Greece merit the closest attention.

THE QUEEN'S PRESENCE-CHAMBER.

This room contains a considerable number of pictures illustrating the marine life of the English, and their numerous and great conquests on this element. Among them are several by WILLIAM VAN DE VELDE, but belonging too much to his more decorative works to warrant any description.

THE GREAT HALL.

This fine space is now worthily decorated with old Netherlandish tapestries. They begin in the antechamber, where there are three specimens, though, owing to the little light, not seen to advantage. With the allegorical feeling so popular in the middle ages, they represent Justice and Mercy, the one accusing the guilty, the other pleading for clemency. In composition and general style of feeling they breathe the spirit of the Van Eyck school in its later period, showing considerable merit both in invention and execution.

In the hall itself are the eight large tapestries from the life of Abraham, probably from cartoons by Bernhard van Orley, two of which I have already mentioned in the public dining-room.

THE WITHDRAWING-ROOM.

This contains a series of Netherlandish tapestries, much faded and injured, representing different allegorical-mythological subjects, among which the Dominion of the Fates, and the Triumph of Chastity, are particularly remarkable. Although overladen in composition, yet there are many good motives in detail, while the

whole style of arrangement displays a good artist of the beginning of the 16th century. The letters also of the French mottoes in the scrolls above are quite of a Gothic character.

Above the tapestries are also a set of seven cartoons executed in chiaroscuro for the frescoes by CARLO CIGNANI in the Ducal Palace at Parma. This painter appears as the last star, and one of inferior magnitude, of the Bolognese school, occupying the same position there as Carlo Maratti did in the Roman school.

LETTER XXII.

Objects of art belonging to the Rev. E. Coleridge — Collection of Mr. Labouchere at Stoke: Italian, Spanish, German, Flemish, and Dutch schools. — Windsor Castle: Waterloo Hall — Vandyck Room — Miscellaneous schools — Rubens Room — Collection of drawings by Leonardo da Vinci, Michael Angelo, Raphael, Holbein, &c. — Plate Room. — Clewer Park: Collection of Rich. Forster, Esq. — Bearwood, seat of John Walter, Esq., M.P. — Grove Park, seat of the Earl of Clarendon: Collection of pictures. — Hadley: Mr. Green's collection. — Eagle House: Rev. John Fuller Russell's collection.

ETON COLLEGE.

I WAS here most kindly received by the Rev. Edward Coleridge, master of the lower school, and nephew of the celebrated poet. This gentleman is a true lover of art, and an ardent collector of water-colour drawings by the first masters of the modern English school. Not only are the walls of his drawing-room most richly adorned with specimens, but many of the greatest interest are preserved in portfolios. Mr. Coleridge is one of Turner's warmest votaries, and possesses drawings by him which fully justify his admiration. During the hours that I spent in his hospitable house he showed me a set of autographs of celebrated individuals, which are arranged with particular care, and accompanied in most cases by some portrait of the person.

STOKE.

Stoke, the country seat of the Right Hon. Henry Labouchere, about three miles from Windsor. This house, which is in an Italian style of architecture, is very skilfully arranged internally, and contains some very beautiful apartments. It commands a charming view over pleasure-grounds and park, with Windsor Castle stretching itself out in its full extent, with the most picturesque variety of outline. Immediately on entering this building you perceive that its proprietor is the connoisseur and patron of the best productions of modern sculpture. Here are the statues of Venus and Ganymede by my lamented friend Thorwaldsen, with

the slenderer proportions and incomparably happier workmanship of his later time; also his charming bas-reliefs, Vulcan and Venus, Mars and Cupid, and Nymphs selling Amorini. Also CANOVA's boy upon a dolphin, his Venus, and two very elegant statues by TENERANI and RUDOLPH SCHADOW. Some of these sculptures, however, were not yet placed in their destined positions. My earnest wish to view the collection here preserved was kindly gratified by Mr. Labouchere in the summer of 1850, when, after luncheon, he did me the favour to escort me himself around, and thus gave me the opportunity of fitly estimating his great enjoyment and refined knowledge of the works of art under his roof. As the additions which he continues occasionally to make to his collection—which is commodiously placed in different rooms, after the fashion of the Pitti Palace—gives rise to slight alterations in arrangement, I think it best to describe the pictures according to schools.

ITALIAN SCHOOL.

FIESOLE.—A Sermon on the Mount. This hung too high for me to venture an opinion.

LUCA SIGNORELLI.—A Martyrdom of St. Catherine; a predella picture of considerable size. This subject has afforded admirable scope for that lively instantaneous action and those powerful passions, in the delineation of which this painter surpassed all his contemporaries. Admirably expressed is the impetuous descent of the two angels in the middle ground; the motives of the dead and falling figures are highly bold and speaking; also the expression of gratitude in the saint is very fine. In the foreground the executioner is holding up the head of the dead saint. The expression of rage in the judge, seated by, in golden armour, and in that of his attendants around—especially in an old man—is admirable. On the other hand, there is something soothing in the action of a figure who, being converted by the faithful testimony of the saint, is telling his feelings to another by pointing to heaven. From the collection of William Coningham, Esq.

By far the most valuable work of art in this collection, however, in my opinion, is a rather large circular picture purchased by Mr. Labouchere as a work of Domenico Ghirlandajo, but which I am persuaded is a youthful production of MICHAEL ANGELO. Having

devoted the closest attention to the works of Ghirlandajo at Florence and the surrounding country, in the galleries of Naples, Paris, Berlin, and in the private collections in England, I may venture to assert that my admiration for his pure and kindly feeling for nature, for his masterly execution, both in fresco and tempera pictures, is founded upon knowledge. In no work of his, however, have I ever seen so great a freedom of lines, such nobleness of forms, and so high a character of expression, as in this. His Virgins never rise in form beyond a portrait-like individuality, nor in expression beyond a maternal and decorous feeling. The Virgin in this picture, however, expresses such a lofty purity, so elevated a consciousness of divine maternity, as no artist but Michael Angelo could have attained. The manner also in which the right leg is placed over the left is an action of his own, and which appears often in his later works—for instance, in the Holy Family with the sleeping Child. Also the exposure of one breast is as consistent with the feeling of Michael Angelo as it is opposed to that of Ghirlandajo. The head of the infant Christ standing at her feet, and reaching towards the book in her hand, and that of St. John pointing to him, are quite in the style of Michael Angelo; the same may be said of the four angels at the sides, who are about to chant the *Gloria in excelsis* from scrolls they are holding; one of them, with a melancholy expression, is peculiarly attractive. Two of the number are unfinished, being only in outline. The draperies are of shot materials, kept white in the lights. This picture is far finer, and, as an example of the feeling of the youthful Michael Angelo, far more important, than the well-known and somewhat later circular picture in the Tribune at Florence. It is greatly to be wished, for the sake of all who worship this great man, that it should be worthily engraved, and that soon.

FRA BARTOLOMMEO.—The Virgin and Child, with two saints. A fine work by this, properly speaking, last ecclesiastical painter in Italy. The Virgin is of very noble character, and the Child of unusually happy conception for him; the saint has all his glow and depth of colour.

GENTILE DA FABRIANO.—Numerous figures upon different ships; from the collection of William Coningham, Esq., but hung too high to enable me to form an opinion.

PIETRO PERUGINO.—A Pietà, with St. John. Though this pic-

ture has undergone considerable restorations, yet the grandeur and beauty with which the master has represented the depths of grief are still most touching. Judging from the whole general feeling, and the great power and warmth of colour, this probably belongs to the same period as his celebrated Pietà in the Pitti Palace.

ANDREA MANTEGNA.—The three Maries at the Sepulchre. Very peculiarly and spiritedly conceived. An angel, of slender and graceful figure and lofty expression, is holding the grave-clothes. Mary Magdalen, who is indicated by the customary accessories, is looking with animated action into the tomb. The two other women are more in the foreground. The rock wherein the sepulchre is hewn has the minute characteristics usual with him. In a pond are ducks and a tortoise. One of the finest pictures of the master, of his middle period. From the collection of William Coningham, Esq.

CARLO CRIVELLI.—The Annunciation. A canonised bishop next the angel; figures as large as life. One of the most satisfactory specimens of this master. The heads are delicate and noble, the accessories very rich, the completion admirable. Inscribed "Libertas ecclesiastica, 1486."

TITIAN.—A large and magnificent landscape, with curiously formed rocks, in which the Virgin and Child are seated; with them are the little Baptist with the lamb, and St. Anthony the Abbot. These are in a glowing tone, but the children are coldly coloured for Titian. Formerly at Stratton.

GIOVANNI BATTISTA MORONI.—Portrait of an ecclesiastic with a beard, in a black furred robe and red under-garment, seated at his ease in an arm-chair, his right hand over one arm, his left holding a book with one finger in it; buildings and landscape in the background. Inscribed "Bartholomus Bengus J. V. D. Can^{us} et Primices Cathe^{lio} Berg. Prothonot. Apostolicus comes et Æques (sic) Anno Ðni. 1584." In point of animation and truthful delicacy, and in keeping, this is a portrait of first-rate order, and also important in the history of art, as proving, from the date inscribed, that he must have lived several years longer than Lanzi states, who reports him to have died in 1578. From the collection of William Jones, Esq.

FRANCESCO FRANCIA.—The Baptism of Christ; a small picture, and a real gem of the master. In the centre is Christ, a

noble figure, of deep sensibility of expression, with the dignified St. John. On one side two very graceful angels, one of whom is holding the robe of our Lord; on the other side two soldiers. The happiest execution and modelling are here combined with the warm transparent colouring of his middle period. From the collection of William Coningham, Esq.

DOMENICHINO.—A rather large landscape. The blue hills in the distance, the cool water in the middle ground, and the beautiful composition of the finding of Moses in the foreground, are all equally attractive. Formerly at Stratton.

SCHIDONE.—A Holy Family; very small. Incomparably more noble in the heads and forms and more pleasing in action than usual with this painter, and carefully executed with the full power of his colouring.

CLAUDE LORRAINE.—A richly wooded landscape, with two male figures conversing in the foreground; opposite a flock of goats feeding, with an extended distance and a ruin. This small, very delicately-finished landscape possesses all the charm of the master, but is not quite in so good a state of preservation as might be desired. Another large picture by Claude, a view of Spezzia, reported as very fine, I did not see.

SALVATOR ROSA.—Two companion pictures, of oval form, belong to the choicest and more careful specimens of his poetical conceptions. One of them especially, with robbers in the foreground, one of whom is bringing tidings to his companions, is, in point of striking effect, great transparency, and a deep feeling of solitude, one of his most attractive works.

Of the SPANISH SCHOOL I only remarked one specimen — a spirited and finely executed male portrait by DOMENICO THEOTOCOPULI, called IL GRIEGO.

Of the GERMAN SCHOOL Mr. Labouchere possesses two very pleasing works of art:—

HOLBEIN.—A drawing of a female saint, which displays all his delicacy of feeling, and is lightly and gracefully executed.

LUCAS CRANACH.—A stag-hunt. A genuine and very delicate miniature, in oil, with the whole power and transparency of his colouring.

Of the NETHERLANDISH SCHOOLS there are some admirable examples here.

THE SCHOOL OF VAN EYCK.—A picture with buildings, in which, in different planes of distance, and somewhat scattered in character, are represented events from the life of some male saint unknown to me. This picture I saw at Messrs. Christie and Manson's room in 1850, and later in the possession of Mr. Webb, who sold it in 1851 to Mr. Labouchere. It is very unequal in execution, for, while some portions display the full excellence of the school, others are comparatively feeble. As this picture is of the same size, and also in its best portions recalls the excellent picture which I have described as a Justus van Ghent in the collection of Sir Charles Eastlake; and, further, as they also both belonged to the collection of Lord Besborough, it is possible that they may originally have been companions, and that they represent legends of the same saint. This one, however, bears no comparison with that of Sir Charles Eastlake, either in excellence or preservation.

LUCAS DE HEERE.—A very careful portrait of Queen Mary, daughter of Henry VIII.

NICOLAS MAAS.—1. The Listener. A pretty young woman, with a jug in her hand, is listening at the foot of the stairs to two people speaking, who are seen in a room. Above, in a small room, is a loving pair. Both the truth and striking effect, the warm colouring, and the spirited, broad, Rembrandt-like execution, render this one of the chefs-d'œuvre of this unequal master. Formerly in the collection of Demoiselle Hoffmann at Haerlem. On canvas, 2 ft. 9½ in. high, by 2 ft. 6½ in. wide.

2. A lacemaker at work; beside her a child playing on a little stool. The quiet, kindly life of the most private home is here represented with a masterly hand and an astonishing power of colour. On canvas, 1 ft. 5½ in. high, 1 ft. 8 in. wide.

GONZALES COQUES.—The father of the family is seated at the piano; wife and child are with him. This picture shows the comfortable circumstances of a family of the wealthier classes. The painter has here united with his usual freedom a clearness and transparency of colour that approaches to Rubens.

CASPAR NETSCHER.—Portrait of a pretty boy, in rich costume, next a pedestal decorated with reliefs, and caressing a spaniel; the background of a landscape character. Very delicately and animatedly conceived, of his best period, and finished with uncommon elegance, in a warm tone.

METZU.—A woman weighing gold. This picture escaped my attention in the crowd of interesting objects.

TENIERS.—A small picture, spiritedly painted in his most delicate silver tones.

PAUL POTTER.—An ox and a tree in shade; a cow, a sheep, and a herdswoman in sunlight. These are the chief subjects of a picture which, in the effect of these contrasts, in the delicacy of the bright sunny harmony, in the perfect truth of the animals, in the masterly execution, and solid body, is one of the painter's finest works. Inscribed and dated 1647. Formerly in the collection of the Demoiselle Hoffmann at Haerlem.

PHILIP WOUVERMANS.—Two riders—man and wife—close to a fountain. A delicate, charming, and very transparent picture, of the early part of his third period.

JACOB RUYSDAEL.—A large dark landscape. Formerly at Stratton, where, however, I did not see it in 1835.

ADRIAN AND WILLIAM VAN DE VELDE.—A very remarkable joint production of these two great painters. The harbour and shore with the breakers, and the figures, are by the hand of Adrian; the more distant sea, with numerous vessels, by that of William. The excellence of keeping in no way betrays the equal participation of two different painters in the work. A rich picture, of clear and delicate colouring, and true and precise execution.

FRANS SNYDERS.—Two cocks in fighting attitude. Of the greatest animation, and with a singular power and transparency of colouring.

MELCHIOR HONDEKOETER.—Two large pictures of birds; the one with the hawk belonging in every respect, and especially in transparency of colouring, to his best productions; the other, with a turkey-cock, is somewhat dark.

JAN VAN HUYSUM.—Flowers in a glass vessel. A light and sunny work of the best time of the master; painted on a light ground.

Of the FRENCH SCHOOL I observed some masterly portraits of royal personages, among them Louis XII., of the school of JEAN FOUQUET, and some very pretty pictures by WATTEAU, especially some children, of the utmost delicacy of tone.

Of the ENGLISH SCHOOL were the following:—

SIR THOMAS LAWRENCE.—Portraits of two children of the

family. Conceived with great delicacy, and elegantly treated, though somewhat empty.

ETTY.—Cleopatra triumphantly sailing in a vessel. A rich and poetic composition, of great force and transparency of colour, which, in the Amorini floating in the air, approaches Rubens. Nor has the keeping of this picture lost by any subsequent darkening.

NEWTON.—Jessica taking leave of Shylock. Happily conceived in the spirit of the piece, and executed with much delicacy.

WINDSOR CASTLE.

An evil destiny has apparently presided over my visits to Windsor Castle. In 1835 the pictures were only partially placed, and I was not permitted to take any notes of them. In 1850, when the favour of His Royal Highness Prince Albert insured me every necessary liberty, the placing of hot-air tubes in the chief apartments, then going on, had led to the removal of most of the pictures, and only by a fresh order on the part of His Royal Highness was I admitted to the inspection of part of the well-known collections of drawings and engravings. Finally, in 1851, when, assisted by the same powerful recommendation, I thought myself sure of the attainment of my wishes, the day of my visit proved so dark and rainy that my view of the collection was greatly obscured. My observations are therefore neither so full nor so exact as I could wish, although in both respects surpassing those in my first edition.

The appearance of Windsor Castle is truly astonishing. On an eminence, which commands the country far and near, the mighty towers and walls, with their battlements, composed of blocks of stone of a light grey colour, rise in the grandest and most picturesque outline. It has all the appearance of a grand fantastic scene of the middle ages, realized by magic, or of a castle in which the old kings of chivalry held their court. And in fact the heart, or nucleus, is of those times; for that most gigantic of all towers, which struck me at a distance, was built by William the Conqueror. The royal standard is now displayed on a little watch-

tower that seems to grow out of it. Under the direction of Sir J. Wyatville, the architect, the castle assumed its present form and extent in about 1824. It is a palace worthy of the sovereign of England, who, including the possessions in India, reigns over more than a hundred millions of people.

ST. GEORGE'S HALL.

Here the grand royal entertainments are given: this is a very spacious apartment, of fine proportions, and most richly ornamented in the late Gothic style. The ceiling, curiously carved in oak, with innumerable gay armorial bearings, combining solidity and splendour, calls to mind the middle ages.

GUARD-CHAMBER.

The busts of the three greatest heroes of England are here preserved: that of Lord Nelson in bronze, and those of the Dukes of Marlborough and Wellington in marble, both on brackets. The first two are of little value as works of art. Among the suits of armour, the most remarkable are those of Prince Rupert and the celebrated Earl of Essex. A shield also is of great value as a work of art, which was presented by Francis I. to Henry VIII., at the Field of the Cloth of Gold, near Calais. This is the work of Benvenuto Cellini; and the rich ornaments of figures, masques, and arabesques are, in invention and execution, among the finest that exist of this kind. It resembles in all respects that most beautiful shield in the choice collection of armour belonging to His Royal Highness Prince Charles of Prussia.

THE WATERLOO HALL.

This apartment is of considerable extent. It is consecrated to the memory of the great political events which terminated with the battle of Waterloo, and contains the portraits of the sovereigns and the most important characters in the cabinet and the field who had a share in those transactions. They were executed for George IV. by SIR THOMAS LAWRENCE. At each end of the hall is a gallery. The Duke of Wellington is in the centre of one end; next to him, on each side, Blucher and Platoff; at the other end Prince Schwarzenberg in the middle, between the Archduke Charles (if I remember rightly) and the elder Duke of Cumberland, by SIR JOSHUA REYNOLDS. This last is probably placed here only to com-

plete the symmetrical arrangements of generals in full length. Below, on one of the sides, is the Emperor Francis in the centre; on his right hand the King of Prussia, on his left the Emperor Alexander; next to the King, Prince Hardenberg, and then Cardinal Gonsalvi; next to the Emperor, Count Nesselrode, and then Pope Pius VII. On the opposite side, the centre is occupied by George IV. The other principal characters are, the late King, William IV., a stately portrait by Wilkie; the Dukes of York and Cambridge, Lords Castlereagh and Liverpool. On the end walls are also some half-length portraits, of which, however, I remember only, at the one end, those of Prince Metternich, Count Capo d'Istrias, and General Tchernicheff; and at the other that of the minister, William von Humboldt. Those acquainted with this great man can derive but little satisfaction from this portrait. The conception is poor, and the likeness very unindividual; but the worst is, that the body does not at all suit the head; for when King George IV., who was Humboldt's personal friend, during his last visit to England, and a short time before his departure, made him sit to Sir Thomas Lawrence, the latter, being pressed for time, took a canvas on which he had begun a portrait of Lord Liverpool, and, having already finished the figure, in a purple velvet coat, painted upon it the head of M. von Humboldt, intending to alter it afterwards,—which, however, in consequence of the death of the King and of Sir Thomas, was not done. It is greatly to be wished that this anomaly could be remedied. Besides the above, there are portraits of Canning, Earl Bathurst, General Ouvaroff, and M. von Gentz. Among so great a number of portraits, all are, of course, not equal in merit. The feeling of the artist at the time, the insurmountable prejudices in the sitter respecting attitude and dress, and the temporary state of mind,—all these influences have left their traces. I was particularly pleased with the portraits of the Pope, of Gonsalvi, and of the Emperor of Austria. Besides the graceful and unaffected conception and the clear and brilliant colouring which are peculiar to Lawrence, these are distinguished by a greater truth of character and a more animated expression than is generally met with in his pictures. In the last he particularly deserves praise for having contrived to overcome, in a great degree, the many difficulties of the subject, particularly the unfavourable colours of the costume.

A suite of rooms contains a collection of ancient pictures. The walls, which at my first visit were covered with a coating of white-wash, extremely unfavourable to the pictures, are now worthily draped with red silk hangings. The effect of the pictures has also further gained by the removal of many mediocre and insignificant works, and by the addition of several of great value.

THE VANDYCK ROOM.

No gallery in the world can display so large a number of portraits by this great master. There are no less than twenty-two. As a portrait-painter, he was, without doubt, the greatest master of his age. His conceptions are almost always pleasing, and often fine; the attitudes easy and unstudied; the general effect admirable; the drawing of the heads and hands refined. To all this is added a great clearness and warmth of colouring, and freedom and yet softness in the handling, so that his portraits are in a high degree attractive and elegant. As he passed the last ten years of his life (from 1631 to 1641) with but little interruption in England, and as the English have also procured many masterpieces of his earlier time, his talents in all the various stages can nowhere be so well studied as in this country. The pictures by him are the following:—

VANDYCK.—1. Henry Count de Berg; half-length figure, with the commander's baton; an oval picture. The conception of the powerful character is admirable. The background consists of a rocky landscape. The unusually brown tone of the flesh is somewhat heavy. 3 ft. 3 in. high, 2 ft. 8½ in. wide.

2. Charles I. in royal robes, in an arm-chair; his left hand on a table, on which lie crown and sceptre; standing next him is his son Prince Charles. On his left hand, also seated, is Queen Henrietta Maria, little Prince James on her arm. Between two pillars is the Tower of London in the distance. Of most fortunate arrangement, and originally, as some portions still prove, admirably executed in a warm tone. Cleanings and retouchings, however, have left it in a very unsatisfactory condition. The head of the King has more especially suffered. Formerly in the collection of Charles I. Another version of this picture, in the possession of the Duke of Richmond, at Goodwood in Sussex, is highly spoken of. About 11 ft. high by 8 ft. wide.

3. Portrait of the Duchess of Richmond, only daughter of George

Villiers, first Duke of Buckingham, painted as St. Agnes, with the symbols of the Lamb and the palm-branch, with which the silk dress and the expression but ill correspond. This picture is of Vandyck's later period, and very elegant. Formerly in the collection of Charles I. 7 ft. 3 in. high, 4 ft. 4¼ in. wide.

4. Thomas Killigrew and Thomas Carew, poets. Inscribed and dated 1638. Finely conceived, very easy in arrangement, and painted with great truth of nature in a warm tone. 4 ft. 2½ in. high, 4 ft. 0½ in. wide.

5. Queen Henrietta Maria, in a white silk dress; her hair adorned with pearls and a red band, with her right hand taking some roses from a table, on which lies the crown. The head is extremely attractive and delicate; the conception of the utmost elegance. The broad treatment of the remaining portions is almost too slight.

6. Venetia, wife of Sir Kenelm Digby; seated, with a dove in her hand; angels hovering over her; a male figure and two blind children bound at her feet; symbolical of calumny. The virtuous character of this lady is meant to be expressed by this allegory; but it is told far more in her face. The transparency of the luminous reddish tones, and the masterly execution of the angels, approach the excellence of Rubens.

7. George and Francis Villiers, sons of the Duke of Buckingham. The eldest, with light hair, is resting his hand on his hip; the youngest, with dark hair, is holding his mantle with the right hand. Dated 1635. This picture is as attractive for care, and thorough completion of every portion, as it is for the brilliant golden tones then peculiar to him. Formerly in the collection of James II. 4 ft. 11 in. high, 4 ft. 1 in. wide.

8. Prince Thomas of Carignan, in armour, and with the commander's baton. To the knees; painted in a very powerful tone, but not so thoroughly carried out as the picture in the Berlin Museum, which is inscribed and dated 1634, and which also differs from the one before us, as the helmet is lying on the table.

9. Henrietta Maria, in profile, half-length; tenderly executed in the more silvery tones of his later time. This is one of the three pictures painted of the Queen, by Vandyck, for Bernini to model from. It belonged to the collection of James II. 2 ft. 6 in. high, 2 ft. 1 in. wide.

10. Beatrice de Cusance, Princess of Cantecroix; a full-length figure, in act to ascend a step. The clear golden tones of the execution are most fascinating. 6 ft. 4 in. high, 3 ft. 10 in. wide.

11. The children of Charles I. In the centre stands Prince Charles, about seven years of age, laying his left hand on the head of a large dog. On his right hand are the Princesses Elizabeth and Mary; on his left the Princess Anne, with their brother Prince James, who is sitting nearly undressed upon a stool. Below these is a spaniel. The children and the animals are painted with great truth. A copy of this picture is in the Museum at Berlin. This at Windsor, with Vandyck's name and the date 1637, is fuller in colour and more equal in the execution; that in Berlin clearer and more delicate in the colour, particularly in the flesh. 5 ft. 4½ in. high, 6 ft. 6 in. wide.

12. The head of Charles I. three times on one canvas—a front-face, a profile, and three-quarters. This painting was sent to Rome to Bernini, for a bust of the King to be executed from it. It is painted in a warm, golden tone, and with great care, but more mechanical, less animated and intelligent, than many other pictures of the master. This picture remained in the possession of Bernini's family till the occupation of Italy by the French, was then brought to England, and sold in 1822 to King George IV. for 1000 guineas, by the eminent collector, W. Wells, Esq. About 2 ft. 9 in. high, 3 ft. 3½ in. wide.

13. Henrietta Maria, quite in front. One of the pictures intended for Bernini, and of similar quality to the last-mentioned.

14. Lucy, Countess of Carlisle; whole-length figure, but neither so happy in action nor so clear in colouring as most examples of the master.

15. Sir Kenelm Digby; the right hand on his breast; on the table near him a globe. In the powerful features of the head very great individuality is expressed with considerable delicacy. The keeping of the rest of the picture has been much injured by subsequent darkening.

16. Charles II., as a boy of about eleven years old, in armour; in his right hand a pistol; the left upon a helmet. Every part of this picture betrays a feebleness of hand, which leads me to suppose that Vandyck must have painted it not long before his death,

and when he was already suffering from illness. It belonged to the collection of James II. 4 ft. 11 in. high, 4 ft. 3 in. wide.

17. Portrait of the painter, by himself. This admirable picture, which is painted on wood, represents the great master still in youthful years; but, judging from the full and manly forms, somewhat older than in the well-known portrait in the Louvre.

18. Henrietta Maria, full-length. This tender and masterly picture, which is executed in his luminous golden tones, may be assigned to about the year 1636.

19. Prince Charles, about nine years of age. Princess Mary and the Duke of York are standing near together, cordially taking hold of each other; on the floor two spaniels. A similar picture, of which there are several copies, is also in the Dresden Gallery; but this example is warmer and more golden in the tone of the flesh, the handling more masterly, and the parts more delicately modelled. The three children are extremely charming. Dated 1638. 4 ft. 3 in. high, 4 ft. 1 in. wide.

20. Mary, Countess of Dorset, as St. Agnes, seated on a rising ground; her right hand on a lamb, in her left a palm-branch.

21. Charles I. on a grey horse (about 10 ft. high and 8 ft. wide). The monarch, seen almost in front, sits in dignified composure, his hair gracefully falling on his shoulders, on the spirited, foreshortened horse. The broad ruff falls over his armour; with his left hand he rests on a truncheon. Respectfully looking up to him stands his Master of the Horse, M. de St. Antoine, holding the king's helmet. The heads and hands are painted in the warm, clear, gold tone which was peculiar to Vandyck in the first years of his residence in England. The whole is painted with a remarkably full colour and powerful harmony.

22. Portrait of an unknown individual, to the knees, erroneously entitled Jan Snellinck, the friend of Vandyck; most animatedly conceived, and finely treated in a powerful yellow-brown tone, which is, however, rather heavy.

THE QUEEN'S STATE DRAWING-ROOM.

Seven very pleasing landscapes in a decorative character, by the painter so popular at one time in England, ZUCHARELLI. Also two historical pictures—the meeting of Isaac and Rebecca, and the finding of Moses—by the same.

The next room contains, among other pictures, a very valuable series of portraits by Holbein, such as no other collection in England can display. I proceed to describe the pictures in the order in which they hang.

SIR PETER LELY.—Prince Rupert. Here the painter has approached very near to Vandyck; the picture is however hung too high and in too dark a situation to examine it well.

CLAUDE LORRAINE.—1 and 2. A very poetical landscape, with a dark ford through a piece of water, and with silvery clouds. The companion to it, a seaport, with lightly-treated trees, and a sky of the clearest atmosphere. These are two excellent pictures of his earlier time, in which the influence of his master, Agostino Tassi, is visible.

BRACKENBURG.—Two pictures of artists' studios, which, notwithstanding the height at which they are hung, I consider to be admirable works by the master.

GEORGE PENS.—Portrait of Erasmus, a masterly copy in transparent and warm colouring, from Holbein, with the inscription, "D. Erasmus, Roterodamus vixit an. LXX. obiit v. Jd. Jul. Anno 1536," with the monogram of George Pens, and 1537. The ground is green.

HOLBEIN.—1. Thomas Howard, Duke of Norfolk, as Lord High Marshal and Treasurer, with two staffs. The head is very delicate in drawing, and the hands excellent, but the colouring is unusually dull and heavy for Holbein. This portrait of the Duke of Norfolk often recurs.

REMBRANDT.—A young man in Turkish costume, inscribed "Rt. 1631." Very spiritedly conceived, and executed in his luminous warm tones.

HOLBEIN.—2. Sir Henry Guildford. In delicacy of drawing and modelling this masterly picture approaches nearest to that portrait of Thomas Morritt, by Holbein, in the Dresden Gallery, which still goes under the erroneous denomination of Leonardo da Vinci. But the local tones of the flesh in this picture are somewhat heavier.

3. Portrait of a young man, almost in front, with a cap, and in a black dress. This also, in point of modelling, tone, and animation of conception, may be included in the same category with the foregoing. The ground is a dark blue, with a pattern upon it. I had

only time to decipher and copy the inscription thus far—"Derichus si vocem addas . . . Der Born, ætatis suæ 23. Anno 1533."

4. Dr. Stokesby, Bishop of London in 1530, in black dress and with black cap; an open book in his left hand, a pen in his right. This portrait unites an unusual softness, and great transparency of chiaroscuro, with an admirable conception and masterly modelling, so that I am inclined to rank this as one of the finest specimens of the master.

5. Portrait of a man of very serious character, about to open a letter. From the address on the letter, now become illegible, it is probably the portrait formerly known as that of a merchant of the name of Stallhof. On a writing-book before him is the date 1532; on a seal, a W. Pen and wafers are near. The ground consists of a light-brownish wall. Although the treatment of all the accessories, and also the delicate drawing and animation of the head, correspond entirely with the portrait of the merchant George Gysi, in the Berlin Museum, painted in the same year, yet the pictures differ in tone; this work showing the brownish local tones of his earlier time, while the Berlin picture is of a pale character, thus exactly defining the period at which the transition from the brown to the pale tones took place.

6. Edward VI., with a black cap, yellow patterned coat, and ermine, represented quite in front. The background is formed of architecture in the taste of the Renaissance, with a flowered curtain, and openings between through which a landscape is seen. In a circular compartment upon the architecture is Curtius on horseback, about to plunge into the gulf, and the inscription, "Marcus Curtius Romanus." Edward VI. is here represented at about the age of fifteen; the date is therefore about 1552, within two years before Holbein's death, and consequently an indubitable specimen of his latter manner. The flesh-tones are of a palish yellow, the shadow of a light local grey tint, very tender and of masterly modelling; the hands very delicately drawn, and every other portion most solidly carried out. The preservation most admirable.

I know not to what hand the portrait of Queen Mary, daughter of Henry VIII., is assigned here, but it is a feeble and much obliterated production.

TENIERS.—A large landscape, in a somewhat antiquated taste for him. Placed too high to admit of an opinion.

SIR ANTHONY MORE.—1. The Emperor Charles V. in armour. As far as I could judge of this picture in the high and dark place it occupies, it appears very hard and crude for the master.

HOLBEIN.—7. Henry VIII., in a dress of cloth of gold and ermine. Quite in front, to the knees. This picture greatly resembles that in Warwick Castle, which is, however, redder in the local tones, and more finished in the details of the head. This one represents the King in his later years, and corresponds in tone and treatment altogether with the last-mentioned portrait of Edward VI.

QUENTIN MATSYS.—1. The celebrated picture of the Misers; of such admirable character and solid execution, that, in spite of the somewhat heavy tones, I am inclined to consider it an original work.

2. A small altar, with wings; in the centre the Virgin enthroned, with the Child on her lap; of noble character and delicately executed; a bishop on either hand in white and black dress. The throne and the staff of the bishops display much goldsmith's work. In front a vessel with flowers. On the wings is the donatrice, with St. Ursula, and the donor—an excellent portrait—with St. John. On the outer side, now separated from the rest, the same portrait of the donor, half-length figure, the size of life; with one hand giving money, with the other holding a death's head. In this masterly portrait the middle period of the master is decidedly recognised. Here entitled an Albert Durer, though without the slightest foundation.

ANDREA DEL SARTO.—1. The Virgin and Child, who is reaching upwards to her. In front the little St. John standing. Apparently of warm colouring, but hanging too high to admit of an opinion.

BERNHARD VAN ORLEY.—The Calling of St. Matthew. The character of the head, the cool tendency of the reddish flesh-tones, and the fantastic architecture, all indicate the earlier time of the master. Here erroneously ascribed to Mabuse.

SIR ANTHONY MORE.—2. The Duke of Alba. The same remarks apply to this as to the portrait of Charles V.

THE CABINET.

PARMIGIANINO.—1. Portrait of a man. Spiritedly conceived and warmly coloured.

JOAS VAN CLEEF.—Portraits of himself and his wife. This master, who is said to have lost his senses from excessive self-conceit, may be placed, as respects his style of art and the period when he flourished, between Holbein and Sir Anthony More. The delicately-drawn heads combine decision and softness in the forms; the clear, warm, and harmonious tone bears a great resemblance to the best masters of the Venetian school. The works of this master generally bear a wrong name, oftenest that of Holbein.

TINTORETTO.—The Holy Family, with a saint. Of unusual nobility and grandeur of character, and of masterly execution.

GUERCINO.—1. The Woman of Samaria at the well. A careful picture in his warm and light manner.

ADRIAN VAN DE VELDE.—A largish landscape, with horses, sheep, and goats. A rich and very harmonious picture of the middle period of the master.

PARMIGIANINO.—2. A young man. Animatedly conceived, but the otherwise masterly execution somewhat metallic in character.

DOMENICHINO.—St. Catherine. A genuine picture, but painted in his dull and heavy manner, with greenish half-tones.

MIREVELDT.—An old man holding a shell. Transparent and true, except in the heavy tone of the hands.

GUERCINO.—2. The painter himself in his studio: in the background Cupid and a dog. In his light manner.

EGLON VAN DER NEER.—An effect of light; an obvious and happy imitation of Peter de Hooge; a gentleman and lady at the piano in the background. Very delicate and transparent.

HENDRIK VAN STEENWYCK.—A prison. The usual qualities of this master are here combined with unusual warmth of tone.

FRANZ FRANCK.—Still life, pictures, &c. Very careful and true.

JAN STEEN.—An interior, with a piece of linen being examined. A child in a chair. Very animated and careful, but somewhat dark in tone.

PHILIP WOUVERMANS.—1. Soldiers' life. I am inclined to think this a work by LINGELBACH.

PHILIP WOUVERMANS.—2. A high road with figures of men and cattle. A warm picture in his first manner.

RUBENS.—The Magdalen anointing the feet of Christ. A beautiful composition and very carefully executed in chiaroscuro,

but probably by an expert scholar of Rubens, as a preparatory work for an engraving.

PHILIP WOUVERMANS.—3. Horsemen before a tavern. Well composed and powerfully and transparently executed in the transition time from his first to his second manner.

JAN VOSTERMANN.—Two views of Windsor Castle, one of them dated 1674. These pictures give a very favourable impression of this rare scholar of Sachtleven, uniting with the transparent and careful execution of the master a more delicate keeping. Unfortunately this painter was ruined by a false ambition.

CLAUDE LORRAINE.—2. A harbour. The darkening of the water has much disturbed the general keeping.

GAROFALO.—The Virgin and Child, St. Anna, and St. Joseph. Of very attractive details. The careful execution and transparent colouring do not, however, sufficiently compensate for the feebleness of the execution.

GASPAR POUSSIN.—1 and 2. Two highly poetical landscapes, especially that with the waterfall.

GUIDO RENI.—Cleopatra and the asp. A very beautiful specimen of this often-repeated picture.

GUERCINO.—3. A sibyl. In his light manner, but feeble in character.

CARLO DOLCE.—1 and 2. The Magdalen and the daughter of Herodias, companion pictures. For transparency, depth, and power, admirable specimens of these often-repeated pictures.

PARMIGIANINO.—3. A male portrait with a book. An unusual softness of the careful treatment is here combined with the nobleness of conception proper to him.

FILIPPO MAZZUOLI.—To this painter, the uncle of the foregoing, I am inclined to attribute an energetically conceived and capitally drawn portrait of hard forms and brown colouring, bearing the name of Leonardo da Vinci.

ANDREA DEL SARTO.—A Holy Family. Judging from the red flesh-tones and the general treatment, this is probably a very good picture by his scholar PULIGO.

CLAUDE LORRAINE.—3 and 4. Two large pictures, now so heavy in the general brown tones, and so sunk in the details, as to afford but little pleasure.

DOMENICHINO.—St. Agnes, full-length, life-size. The head of

great beauty, and in warmth and transparency of colouring, and charm of execution, belonging to his best pictures.

PETER NEEFS.—Two large and two smaller pictures of great merit.

BERGHEM.—A landscape with a herd of cattle. Sketchily but most spiritedly treated. Inscribed. The colours unfortunately much sunk.

THE RUBENS ROOM.

RUBENS.—1. Portrait of his second wife, Helena Formann, in a rich dress, is one of the finest by him with which I am acquainted. The tone of the flesh is clear and blooming, but more true and more subdued than usual. The parts are elegantly formed, and the hands in particular are very delicate. The animated and amiable expression is very pleasing. This picture was formerly at Antwerp, in the possession of the Lunden family; after 1817 in that of Mr. Van Havre; and was purchased in 1820 by King George IV. for 800 guineas.

2. St. Martin dividing his mantle with a beggar. Of astonishing energy of character and of luminous warm colouring. On a former occasion I was inclined to attribute this picture to the early time of Vandyck. After repeated examination I subscribe to Mr. Smith's opinion, that Vandyck's portion in this picture is confined to the horse, the women, and the children. This is the original of the well-known picture by Vandyck in the church at Savelthem, not far from Brussels, where it is notorious that he lingered on his way to Italy from a passing attachment to a country girl. The picture here was formerly in Spain. 8 ft. 4 in. high, 7 ft. 10 in. wide.

3. The Virgin supporting the infant Christ, who is standing on her lap; the little St. John stretching out his arms towards him. At the sides St. Francis of Assisi worshipping, and Elizabeth and Joseph: 8 ft. high, 8 ft. wide. This fine picture is distinguished from a smaller work of the same subject at Mr. Miles's, of Leigh Court, by the grander character of the St. Francis, by the broader treatment, and by a redder tone of the flesh.

4. King Philip IV. of Spain on horseback, crowned by Victory hovering above him with a palm-branch. This portrait is of marvellous transparency and delicacy in the flesh-tones, but not happy in the action of the horse: 8 ft. 4 in. high, 7 ft. wide.

5. Rubens' own portrait, from the collection of Charles I., so

admirably engraved by Pontius. He wears a hat with a broad brim, and a gold chain over a black mantle. The handsome features of his expressive countenance, with the warm tints of the flesh, appear to great advantage in this costume. It is very solidly painted and carefully finished, on panel, 2 ft. 9½ in. high, 2 ft. 1 in. broad. For clearness and warmth of colouring, and animation in the expression of the mouth, I prefer, however, the duplicate of the same picture in the gallery of Florence.

6. A winter landscape. An open shed, which serves as a cow-stall. Three men, a woman, and two children are warming themselves at a fire, while a heavy fall of snow fills the air without. The uncomfortable feeling of winter is admirably expressed. Rubens, who painted all and everything, has here even put in the single flakes of snow. The whole is slightly executed, and the dark brown shadows have an unpleasant effect.

7. The Archduke Albert of Austria, Governor of the Netherlands, on horseback, taken quite in front. A certain simplicity in the treatment of the bright golden tones, and also the age of the Archduke, are evidences that Rubens painted this masterly picture not long after his return from Italy. The grey horse is full of fire. About 12 ft. high by 9 ft. wide.

8. A landscape. Rubens, like Titian, was far superior to most landscape-painters in the grand and poetical design of his compositions. They may be divided into the historic-ideal and the rurally-natural. One of the finest of the first kind is that in the Pitti Palace at Florence, representing a mountainous coast, with the sea agitated by a storm, and Ulysses imploring the succour of Nausicaa. One of the finest of the second kind is a large landscape, known by the name of Going to Market, engraved by Brown. We here overlook an extensive view, which, by the slight undulations of the ground, by trees, water, meadows, scattered villages, and country houses, with streaks of sunlight, presents a most varied and rich scene of the fertile and populous country of Brabant. In the foreground are country people going to market, among whom is a man upon a cart with vegetables: the whole picture is animated by numerous figures. Rubens has not omitted to introduce birds as well in the air as on the trees. The execution is throughout very careful. This capital picture was also purchased in Belgium in modern times. On canvas, 5 ft. high, 7 ft. 7 in. wide.

9. The family of Sir Balthasar Gerbier, who was so highly esteemed by Charles I.; this picture, which occupies a place in this room as a Rubens, I am inclined to take for a work by Vandyck. The easy position of the man standing behind his wife, who is sitting and holding a child, while the eight others are skilfully disposed in groups, is quite in the taste of Vandyck. The heads are less powerful, but with more natural feeling, than in Rubens, and the tone of the landscape is too cold for him. The reddish, clear tone of the flesh has certainly much of Rubens in it, but is seen also in the earlier pictures of Vandyck. Lastly, I think I can positively recognise the writing of Vandyck in the inscription: "Famille de Messire Balthasar Gerbier, Chevalier." My opinion has been confirmed by the fact that it was engraved by Walker in the last century as a Vandyck, and also by the opinion of that admirable connoisseur Mr. Smith. This picture, with the exception of some feebler portions, is one of the finest family portraits that I have seen. On canvas, 7 ft. high, 10 ft. wide.

10. A male portrait with large ruff. To the knees. Both the conception and the character of the hands lead me to consider this as a very remarkable work of the early time of Vandyck, when he still retained the transparent and luminous tone of his master.

Besides these I remarked five-and-thirty portraits of distinguished personages, which His Royal Highness has had placed together in a small room. Many of them appeared to me worthy of notice as works of art, especially a portrait of Henry II. of France by François Clouet, called Janet; but, owing to the badness of the weather, such an Egyptian darkness prevailed in this room that I was obliged to abandon all closer description of them.

THE COLLECTION OF DRAWINGS.

Although I had not the good fortune of my friend Passavant to pass several days in the examination of these treasures, but was obliged to limit my observations to five hours, yet this enabled me at all events to give some description of the drawings by the most important masters.

DRAWINGS BY LEONARDO DA VINCI.

My chief attention was directed to Leonardo da Vinci, who, from the very small number of his pictures, leaves us, more than

any other of the great Italian masters, to arrive in some measure at a satisfactory knowledge of his genius by means of his drawings. The three volumes of his drawings here preserved afford the amplest view of the versatility of this highly-gifted man; for besides the usual subjects and compositions, portraits, caricatures, landscapes, studies of plants, &c., belonging to art, we find here drawings for a treatise on anatomy, far exceeding the usual studies of bones and muscles required for an artist, sketches for the sciences of optics and perspective, and finally, drawings for hydraulics and military engines. The greater part of these are drawn in red and black chalk, or with the pen, or with the silver point on tinted paper prepared for the purpose. Some also are executed in water-colours with the greatest freedom. A large proportion of them are regularly numbered, evidently at an early period, and, as Passavant remarks, appear to have formed one of the thirteen volumes of the drawings bequeathed to Francesco Melzi, the favourite scholar and heir of the great master. It was doubtless one of the three volumes which passed into the hands of Pompeo Leoni, sculptor to Philip II. of Spain, and which, it may be supposed, Lord Arundel, when ambassador to the Emperor Ferdinand II., in 1626, purchased at Vienna for King Charles I. It was found, at the accession of George IV., in the apartment of Queen Caroline at Kensington. As no collection of Leonardo's drawings can be compared with this, excepting that belonging to the Grand Duke of Tuscany, and that in the Ambrosian Library at Milan, some description of them will be welcome to the connoisseur, the more so as they are but little known, and even the work* containing inferior illustrations of a part of them is seldom met with. I proceed therefore to notice such as appeared to me of most importance, in the order in which I saw them, giving the old number I mentioned above, when it occurs, for the convenience of the reader, and, where it does not occur, the number of the page.

Leonardo's own portrait, about two-thirds the size of life. The noble, refined, and intellectual character, and the feeling expression, especially as seen in the finely-formed eyes, are here admirably rendered in his delicate, sloping lines.

* John Chamberlaine: Imitation of Original Drawings by Leonardo da Vinci. London, 1796. One volume, large folio. The engravings by Bartolozzi.

A female head of fine form and pathetic expression, taken in front, in chalk and Indian ink, with that *sfumato* execution with which he represented the greatest delicacies of form as no one else ever did.

A youthful profile of singular purity of form, lightly drawn in chalk (No. 26).

The profile of a handsome man, but of disagreeable character; in chalk, and more careful. (No. 40.)

The study of the St. Anna, for the composition in which she is holding the Virgin on her lap, with the Child playing with the lamb; as in the well-known picture in the Louvre. Lightly drawn in chalk.

A beautiful youthful head, of longing expression.

Study of a male head, which he adopted for Judas in the Last Supper. In red chalk.

A little girl. Very masterly and animated, in red chalk. (No. 46.)

A child in profile. As naturally conceived as it is carefully modelled. (No. 3.)

A male head taken in front, of large and noble features, strikingly like Goethe. Very masterly; in red chalk. (No. 22.)

A large page with numerous heads in profile.

The first outlines of a Virgin nursing the Child, and looking at the little St. John. On the reverse, beautiful male and female profiles, especially a curly-headed youth.

Four caricatures, and a head wreathed with oak-leaves. Very carefully drawn with the pen, and with delicate indication of the chiaroscuro.

A young girl, on blue paper with silver point. Of the utmost tenderness.

A young woman, three-quarters view; in the same style as the foregoing; of great beauty, and recalling in form the Virgin in the picture at Gatton Park.

A youth resting on a spear, pointing forward with one hand. Of very graceful action; beautifully drawn, and delicately heightened with white. This is obviously an academy figure, and as such singularly interesting for the extremely delicate observation of nature, especially in the rendering of the "plans" or surfaces. (No. 63.)

The upper part of a male figure. Very masterly; in red chalk.

Various skulls; two entire (No. 54), and two divided (No. 55); drawn with such sharpness, and so admirably modelled with the pen, that they have the appearance of sculpture.

His own portrait in profile, with the deep penetrating look. Highly spirited. Pen-drawing, washed with sepia. P. 98 b.

A beautiful youth in profile. Slight pen-drawing. P. 109 b.

A knight in full gallop, an archer, and a war-chariot; excellent: p. 162 b.

Elephants and horsemen; very true and spirited, in red chalk: p. 163 a.

A horseman in an animated attitude of command, in full gallop. The fact that this group is represented upon a pedestal seems to indicate that this was one of the many and careful studies made by Leonardo for his celebrated colossal equestrian statue of Francesco Sforza. As it is well known that the model for this statue, which had engaged the master sixteen years, was, at the taking of Milan by Louis XII. in 1499, made a target for the Gascon archers, and so wantonly destroyed, it is very interesting to retain even a slight representation of it. Various other sketches in this collection prove the ardour with which Leonardo devoted himself to this work, and the number of ideas that passed through his mind before he was satisfied. P. 164 a.

Studies of oxen and asses; showing the finest feeling for Nature: p. 164 b.

Horsemen, and a man on foot below. Obviously studies for his celebrated cartoon, "Combat of horsemen," which he executed for the Government at Florence. With the silver point on blue paper (No. 114).

Neptune restraining his sea-horses; treated in an arabesque style, and most animated, bold, and spirited in action. Slightly and broadly drawn with the pen, and the more interesting from the fact that Leonardo da Vinci's subjects were seldom taken from ancient mythology. P. 165 b.

Two admirable studies of horses, p. 166.

Sketches for the monument of Francesco Sforza. Above, the figure seated in a commanding attitude upon the horse, which is more at rest. Below, two more studies of the figure on a pedestal;

the horse galloping. Under the horse a conquered enemy. A pen-drawing. P. 168 b.

The next pages also contain studies of horses; some leaping and biting each other; especially animated: pp. 175 a, b. On the last page are four fine drawings of St. George and the Dragon. The uppermost one is about the most successful I know of compositions of this subject. Carefully drawn with the pen.

Another design for the monument of Francesco Sforza. Here the horse is walking. The figure with the baton is very noble. Also a similar sketch, small, above.

I pass over several other drawings with studies of horses for the same subject, and will only remark that under one of them lies a wasted corpse, a customary object in monuments of that time—the deceased being represented lying above in all the pomp in which he lived, and below in the most fearful form of death. Numerous specimens of this taste occur in the cathedral of St. Denis.

Another design represents Francesco Sforza in combat; particularly bold: p. 182 b.

Dogs and cats fighting; most animated: p. 196 a.

These are followed by various landscapes; some of them with those strange dolomite rocks which occur in the background of the "Vierge aux Rochers." A landscape with a thunder-storm, in red chalk, is particularly poetical: p. 213.

A youthful figure seated, slightly drawn in chalk; of singular delicacy and grace (No. 70). Also a prisoner in rags, above, is very animated.

The Virgin and the Child, who is blessing the kneeling St. Joseph. Another variation of the same design, with the Child embracing St. Joseph. Also two versions of St. John with the Lamb, finely composed; pen and red chalk. (No. 203.)

A mother with a child; a child with a cat; two other children with cats; and two children of beautiful and full forms kissing each other, have a peculiar charm, and are remarkable specimens of the high feeling which Leonardo da Vinci infused into such subjects. Drawn in the same manner as the foregoing, only with a greater use of the pen. P. 207.

Drawing of a hand, of very dark treatment, heightened with

white; the front part of a foot above it; with the most beautiful and delicate feeling for form: p. 208.

Study for the foreshortened foot of the Pomona in the picture by Francesco Melzi in the Museum at Berlin, whence it appears that the composition of that picture is attributable to Leonardo da Vinci: p. 209.

Excellent studies of hands, pp. 210 and 212.

Study for the drapery of a kneeling figure, in Indian ink, heightened with white; the ne plus ultra of delicacy and decision of execution: p. 223.

Study of a sleeve, in black chalk, with the finest rendering of the single folds.

DRAWINGS BY MICHAEL ANGELO.

These are in three volumes, containing also drawings by some other masters. Passavant has already singled out the following by Michael Angelo as the most remarkable.

Study of the figure of Haman in the fresco picture in the Sistine Chapel, with a repetition of the thigh and both feet, in red chalk. These drawings are fine specimens of the profound knowledge of the master.

Hercules rending the Nemæan lion, pressing Antæus to death, and overcoming the Hydra. Most spirited drawings, in part highly finished; somewhat injured.

The well-known composition, Vice shooting at a mark, which, from the circumstance of its being found in fresco in Raphael's villa, is attributed to that master. This drawing, which is executed with the utmost delicacy in red chalk, proves that this composition proceeded from Michael Angelo, and was only adopted by Raphael. 8¾ in. high, 12¼ in. wide.

A festival of Bacchanalian children, in red chalk; most admirably executed. I agree entirely with Passavant in thinking that this is meant as an allegory, to show how the lower passions act dream-like upon mankind. 10½ in. high, 15 in. wide. Known by Beatrizet's engraving.

The Resurrection of Christ. The carefully executed figure of Christ, which surpasses all the other figures in size, is of the utmost grandeur and originality. All the figures—the two angels lifting the lid of the sarcophagus, and the guards, some sleeping,

some terrified—are undraped; and some of them only slightly indicated. In black chalk, 9 in. high, 13¾ in. wide.

The Virgin with the Child on her lap; on the right St. John leaning. Black chalk.

Study of a male figure, conceived as one rising from the dead. In black chalk, 14½ in. high, 8½ in. wide.

A large sheet, with sketches for several groups in the lower part of the Last Judgment, very small. On the other side some larger drawings, treated anatomically in black chalk, with the inscription "Bonaroti."

Prometheus and the Vulture. Black chalk, 7½ in. high, 13¼ in. wide. Also two old copies of the same, variously engraved.

A male figure draped, probably a patriarch. Red chalk, 15½ in. high, 10½ in. wide.

Sketch of a sitting child, with a large globe; also two men and a woman. I agree with Passavant that such portions of this drawing as did originally proceed from Michael Angelo have been entirely defaced by another hand, while the remaining portions are totally foreign to his style.

Three seated figures of old men, probably designs for the prophets or patriarchs. The centre figure is looking upwards; the one on the left writing in a book on his lap; the one on the right only partially indicated. A slight but powerful pen-drawing.

Six different studies with the pen, and in red and black chalk; among them a naked faun-like figure, and a kneeling figure looking sidewards with fear, are the most remarkable. Both in black chalk.

Six heads, three very striking; another of a young woman almost the size of life, with fantastic head-dress; and a male head engraved in England under the denomination of "the Evil," in which the expression of horror is given with fearful mastery. In black chalk.

Among the various anatomical studies in this collection, Passavant reckons about thirty original drawings by Michael Angelo, in red chalk.

Also, although not included by Passavant, I am inclined to consider a very carefully-executed drawing, in black chalk, of a powerful man with a snake on one foot, and supported by a youth, as a genuine production of the master.

DRAWINGS BY RAPHAEL.

Among the 53 drawings here attributed to Raphael, Passavant has rightly selected the following 18 as genuine:—

An earlier design, and one departing essentially from that subsequently adopted, for the left side of the Disputa. The difference is particularly evident in the group of 12 figures on the terrace below. Slightly executed with the pen, tinted with bistre, and heightened with white: 11 in. high, 11 in. wide. This drawing, as marking the period of transition from Raphael's second, or Florentine, to his third, or Roman, manner, is very interesting. In some portions, for instance in the angel pointing upwards, it bears a strong resemblance to the last pictures of the second (Florentine) period, while it betrays less maturity of form than we see in the Disputa in its present state.

Sketch for the figure of Poetry in the Camera della Segnatura, in the Vatican. An admirable drawing, in black chalk, of this commencement of his third manner, and of surprising breadth and power of treatment. Squared.

Studies with the pen for the heads of Homer, Virgil, and Dante, for the Parnassus, in the same stanza. The heads about 3 in. high.

The Expulsion of Adam and Eve from Paradise. Sketch for the fresco picture in the Loggie, slightly drawn with the pen, washed with sepia, and heightened with white. Squared; 9 ft. 0½ in. high, 10⅝ in. wide.

The Tribes of Israel drawing lots. A slight but very masterly pen-drawing. Sketch for the fresco in the Loggie: 8 in. high, 11½ in. wide.

The Baptism of Christ. A lighter and less-spirited pen-drawing; also for a fresco in the Loggie: 7½ in. high, 14⅜ in. wide.

The Sacrifice of Abraham. Also for a fresco in the Loggie. A pen-outline, shaded with bistre and heightened with white. Probably from the Bonfiglioli collection at Bologna, where they were seen by Richardson. Engraved in a series of 12 plates, by Pietro Santi Bartoli: 4¾ in. high, 16 in. wide.

The Three Graces. Studies from nature in red chalk, for the group in the fresco of the Feast of the Gods in the Farnesina. As beautiful as it is instructive in showing the mode in which Raphael executed such studies. 8 in. high, 9 in. wide.

"Feed my Sheep." A masterly study in red chalk for the cartoon in Hampton Court, though departing from it in some respects. A portion also has been cut off, so that only nine apostles appear. Passavant remarks, with delicate artistic discrimination, that Raphael must have made use of two models; one beautiful and young, and only girded with his drapery, the other older and more covered. As a specimen of Raphael's manner of studying nature for his larger compositions, this is most interesting. 12 in. high, 15 in. wide. Probably from the Bonfiglioli collection, where Richardson mentions it.

A drawing for the well-known statue of the Prophet Jonas in the Chigi Chapel in S. Maria del Popolo at Rome. Very carefully and powerfully drawn with the pen on yellowish paper, heightened with white. 12 in. high, 8 in. wide.

Tarquin and Lucretia. Admirably drawn in the same manner as the foregoing, and important as containing only the two figures; and thus showing that the vulgar additions in the engravings of Agostino Veneziano and Enea Vico do not proceed from Raphael.

The Last Supper. Of all the drawings by Raphael here collected I consider this the finest, as it was obviously the original of Marc Antonio's well-known engraving; it combines an intellectual invention with a very careful and decided execution. But a large wine-barrel, with a relief in the antique style, is omitted in the engraving, or rather only indicated with one line.

The Virgin with the Child standing on her lap; holding him by the right foot with her right hand, and supporting him with her left. She is looking at the little St. John, who is holding up a scroll of parchment with both hands; the infant Christ grasping it with the left hand. Drawn with the silver point, and heightened with white upon a reddish paper, and uniting the tender feeling of his first (Peruginesque) manner with the better understanding of nature and the freer action of his second, or Florentine, manner; probably executed towards the end of 1505. 5¼ in. high, 4⅝ in. wide.

The Virgin seated on a stone, holding the Child on her lap, who is leaning backwards. St. Elizabeth opposite holding the little St. John, who is embracing the infant Saviour. An indication of a landscape in the background. This careful, broad, and mas-

terly pen-drawing approaches nearest in form and action to the Holy Family of the Casa Canigiani in the gallery at Munich, and was probably executed shortly before that, in the course of the year 1506. 9¼ in. high, 7¼ in. wide.

Sketch for the Madonna dell' Impannata. The Virgin and the old woman are carefully drawn with the pen and heightened with white; Christ and the Saints only indicated, and St. John not given at all. This beautiful drawing is far more satisfactory in my eyes than the picture in the Pitti Palace, in which Raphael's own hand is little seen. 8¼ in. high, 5¾ in. wide.

Two drawings with studies of soldiers in a battle, in black chalk; the one containing one, the other two figures. Very spirited, but in some parts much defaced with retouches.

Leda with both hands round the swan, who is standing by her. Below, just indicated, a boy. I am acquainted with two pictures of this composition from the school of Leonardo da Vinci: the one in the Borghese Palace at Rome, the other in a private house at Paris. Considering, therefore, that both the lines and the character of the head partake much of Leonardo da Vinci, I am inclined to think that this drawing, which bears the impress of the latter part of Raphael's Florentine period, was a free copy from some cartoon by Leonardo, from which also the pictures just mentioned were taken. Nor is this at all improbable when we remember the great reverence which the youthful Raphael must have entertained for the aged master. 12 in. high, 7¼ in. wide.

The two following drawings also appear genuine:—

The Murder of the Innocents. The well-known composition engraved by Marc Antonio; the original and beautiful drawing of which is in the possession of the King of Saxony. Nevertheless I am inclined to attribute this one also, which is far less finished, to the hand of Raphael, only that it has been so much drawn over by another hand that the general effect is very unfavourable.

A Pietà. Although only slightly sketched with the pen and shaded with bistre, I recognise here in great force all the beautiful and refined feeling of Raphael.

On the other hand, I quite agree with Passavant in leaving a Bacchante dancing with two Fauns doubtful.

A pleasing drawing of an antique Hope, also attributed to

Raphael, is rightly pronounced by Passavant to be the drawing of Francesco Penni, for a pretty little picture in the gallery of Mr. Henry Hope.

MISCELLANEOUS DRAWINGS.

LUCA SIGNORELLI.—Study for a demon violently seizing a condemned soul, for the representation of Hell in the cathedral at Orvieto. The rarity of the drawings by this master, who was, properly speaking, the precursor of Michael Angelo, renders this exceedingly valuable. Spiritedly executed with short strokes, in black chalk. I am also inclined to attribute to this master a drawing, here given to Raphael, of a male figure standing, kneeling, and sitting in very lively action. Pen and bistre.

FRA BARTOLOMMEO.—Of the nine drawings by this master here, that of the Virgin and Child enthroned, with two angels playing on musical instruments on the steps of the throne, and two saints at the sides, is the most remarkable. I did not see this drawing.

ANDREA DEL SARTO.—Drawing for an altar-piece. The Trinity above, six saints below; the heads in red chalk, the draperies in black. I must own that a lameness in some portions makes me doubtful of the genuineness of the drawing. On the other hand, a very carefully-executed drawing of female figures leading an old woman has quite the stamp of the master.

FRA FILIPPO LIPPI.—The Virgin seated, presenting the Child to an angel, who embraces it. A most beautiful and original motive; admirably drawn with the pen.

CORREGGIO.—Five slight drawings by this master are here. Venus surrounded with Cupids: a study for the picture of Jupiter and Antiope in the Louvre, executed in red chalk—his usual method: a Holy Family, in the same style, heightened with white: and a Dead Christ, with four angels, in black chalk. I did not see these drawings.

PARMIGIANINO.—The number of drawings by this master is very great. I did not see them.

As regards other Italian masters, I only subjoin Passavant's summary catalogue:—

A volume of old masters of the Florentine school; among them an interesting sheet by Paolo Uccello, one by Pollajuolo, and two very beautiful heads by Leonardo da Vinci on tinted paper.

Two volumes with drawings by Raphael's pupils, especially by Giulio Romano and Polidoro da Caravaggio. Among those by the former is the well-known Prisoner in the Stocks, engraved by George Ghisi. But, upon the whole, the volume contains little that is remarkable.

Nor is a volume of the Venetian school more interesting.

Eleven volumes with drawings by the Carracci; some fine things by Annibale Carracci.

Sixteen volumes with drawings by Guercino.

Twenty-four volumes with drawings by Domenichino; an almost incredible number.

Various volumes with drawings by Guido Reni.

Others with drawings by later masters.

Very beautiful drawings by Claude; of which eight large and several small were published in the above-mentioned work by Chamberlaine.

A volume with drawings by Gaspar Poussin.

Of the old German school is a volume in which there are two beautiful pen-drawings by Albert Durer, a large composition by Lucas Cranach, with other interesting sheets.

The most valuable specimens of this school, however, are two volumes with 87 portraits, by Holbein, of personages of the court of Henry VIII. They are chiefly drawn with red chalk and Indian ink, but have some of them suffered much injury. Much also as the facsimiles of them by Bartolozzi in Chamberlaine's work are to be prized, yet they give no adequate idea of the vivacity of conception and the spirit of treatment. How much more justice might have been done in both respects appears from an accompanying proof engraving by F. C. Lewis, the history of which, as given by Passavant, is written in Sir Augustus Calcott's hand below.

The following particularly attracted me, partly on account of the individual represented, and partly on account of their exceeding beauty:—

Jane Seymour, wife of Henry VIII. This proves that the portrait preserved in the castle at Nuremberg is a correct one.

Prince Edward as a child. From this it is evident that a most beautiful picture by Holbein, at Herrnhausen, the seat of the King of Hanover, is a portrait of this prince.

Anna Boleyn. I am inclined to doubt whether this stout strong-featured woman be really Anna Boleyn. At all events it agrees with no other portrait of the lady (one of which, by Holbein, is in the Berlin Museum), nor with the descriptions of her person.

Fitzwilliam Earl of Southampton. Remarkable for beauty, careful execution, and good preservation.

The same applies to Lords Vaux and Cobham.

Thomas Cranmer, Archbishop of Canterbury, most animated and masterly; the study for Holbein's picture of the same in the Louvre.

John Collet, Dean of St. Paul's. In conception this drawing agrees entirely with the studies in the Museum at Basle for the celebrated picture at Dresden of the Burgomaster Meyer and his family adoring the Virgin. The execution with the point of the brush in sepia is as delicately felt as it is careful.

Sir Thomas More. The individuality of this celebrated man is here more delicately rendered than in Holbein's oil-picture of the same, for which, however, the pricked outline shows that this drawing must have served as a model.

John More, son of the foregoing, taken reading. The combined youthful charm and melancholy expression of the features are marvellous. A study for the picture of Sir Thomas More and his family.

Sir Philip Hobbie, Kt.: most delicate in feeling.

Sir —— Eliot, Kt.: an honest face, masterly and decided in the forms, and executed with the point of the brush.

The same may be said of the portrait of his wife.

Mother Jack. Of the most singular truth: very spirited and broad, and executed with black chalk, mixed with a little red chalk.

Sir Harry Guildford, Kt. Here the features are regularly modelled with the stump.

William Sharrington: admirable.

The erroneousness of some of the titles is proved by the inscription "Phillip Melancthon"—whose features are so well known by the portraits by Lucas Cranach and the engraving of Albert Durer—being given to a totally strange face.

Lady Barkeley. A worthy pendant to Mother Jack.

Also, Lady Butts, Lady Mintas, and the next to her without a name, are all of equal excellence.

For the rest of the drawings I must again recur to Passavant's summary catalogue.

A volume of drawings by RUBENS and VANDYCK contains nothing remarkable.

In SWANEVELDT'S drawings we trace the same style that appeared in his etchings.

Two volumes of the French school, containing specimens of NICOLAS POUSSIN, I had not the good fortune to see.

THE PLATE-ROOM.

I was kindly allowed to inspect the treasures of this room also. The number of rich and magnificent vessels is very large, and worthy of the sovereign of the richest nation in the world. The number of works of art, properly so called, is very small. The chef-d'œuvre of the collection is the celebrated shield of Achilles, most carefully executed in silver gilt, by Rundell and Bridge, from Flaxman's model. The intelligent division of the subject, the spirited conception, the abundance of beautiful motives, and the very careful execution in the flatly treated reliefs, render this one of the most important works of the great master.

Another design by Flaxman, also executed by Rundell and Bridge, deserves the utmost attention. In a relief, which, in point of depth, approaches the round, is represented the Triumph of Bacchus and Ariadne, with the car drawn by four centaurs. This composition is imbued with the genuine spirit of the antique, the execution very careful and masterly. Other vessels decorated with figures in antique taste are also pretty, but not comparable with the above-described.

A vessel of realistic taste, but very beautiful, is one decorated with a greyhound and a setter, of exquisite truth and admirable execution.

The armoury, also, which owes its existence to George IV., gave me great satisfaction. It contains the well-authenticated swords of celebrated generals. The collection has been greatly increased, and now exhibits a set of very artistically decorated weapons.

CLEWER PARK, SEAT OF RICHARD FORSTER, ESQ.

"Few but good." This is the maxim which has guided Mr. Forster in the choice of his pictures, and, in point of fact, the few pictures which adorn his drawing-room exceed in interest many a numerous collection, for each is a choice masterpiece of the painter it represents. The kind proprietor allowed me to examine them at leisure.

RUBENS.—The Virgin holding the standing Child on her lap. To the knees. Both the figures are decidedly realistic: the Virgin with brown hair, the Child with fair hair. Rubens appears here in the greatest perfection as a colourist. The flesh portions exhibit a rare juiciness and transparency, while the drapery is given with the full intensity of red and blue. To this is added a rounding and gradation of those parts which are in full light which is quite marvellous. Such a Child as this, and such a right hand as that of the Virgin, Rubens alone could paint. Fortunately, also, this chef-d'œuvre, which is carried out with the utmost care, has retained its original surface undisturbed. Formerly in the collection of Mr. Hart Davis.

ADRIAN VAN OSTADE.—A numerous party of country-people in a tavern; two of them dancing to a fiddle, others drinking and making merry in various ways. This picture, as Mr. C. J. Niewenhuys remarks in the book mentioned in the preface, is one of the finest works of the master. The arrangement of the numerous figures is very artistic, the single actions are full of life and spirit, the tones of the sky in the different planes of distance graduated with the greatest delicacy, the transparent, reddish gold tones of the foreground as masterly as the chiaroscuro of the background, and the execution of the details solid and careful. Inscribed with name and dated 1674. Wood, 1 ft. 5¼ in. high, 1 ft. 3¼ in. wide. Formerly in the Calonne collection, for which it was purchased for no less a sum than 400 louis-d'or, subsequently bought at the sale of Mr. John Dent's pictures by Mr. Nieuwenhuys for 465 guineas.

JAN STEEN.—An old man seated in the foreground holding a girl by the apron, who has a glass in her hand; also a dog. In the middle distance are two men playing at backgammon, another looking on. The accessories—a basket, a lute, &c.—are rich.

This admirable picture, in point of clearness and transparency of colour and solidity of execution, approaches very near to Metzu in his best time. The head, and especially the ear, of the old man are exquisitely painted. Inscribed.

CAREL DUJARDIN.—A landscape in morning light, with a hilly distance; a herdswoman is passing a ford with oxen, ass, goat, and sheep, and conversing with a man seated on the shore. Admirably executed in every portion in the clearest silvery tones. The early morning sky, with luminous clouds and sunny distance, especially beautiful. Inscribed "K. Du Jardin fecit."

BERGHEM.—A hilly landscape in evening light, intersected with a piece of water. In the foreground a man with red jacket and sheepskin on a horse, with an ox and a dog. In the middle distance are cows, goats, and a sheep in a ford; farther back another flock. This picture, which is carefully carried out in a warm and very transparent tone, and with an admirable body of colour, displays the most singular delicacy in the gradation of the masses of light; the chief points of which in the different planes of distance are given in the sheepskin and white ox in the foreground, in a white cow and a goat in the middle distance, and in a white cow in the distance, and, finally, carried out in the sunny side of the clouds. Inscribed.

ALBERT CUYP.—A hilly landscape in morning light, a man in a red mantle on a grey horse under a tree in the foreground. In the middle distance two more figures on brown horses; behind them a wood with hills above; on the other side a plain. The powerful colours of the horseman in front form a striking contrast to the delicate aërial silvery tones of the general picture, which combines the master's fine impasto with an execution of detail equal to Jan Both. Inscribed.

JACOB RUYSDAEL.—A view of the Y, with a cloudy sky and agitated water. In the foreground are palings washed over by the tide, with a ray of sunlight falling upon them. In the middle distance the masses of shade are happily broken by the white sail of a boat on which the sun is shining. Pieces of blue sky are seen here and there through the exquisitely rendered atmosphere, and the warm glow of the sun has just reached some clouds. Even in the very darkest parts this broad yet very carefully treated picture is quite transparent. It was discovered in Holstein

several years ago by Harzen, the Hamburgh picture-dealer. Inscribed.

WILLIAM VAN DE VELDE.—1. A view of the Zuyder Zee. In front a pier with boats, and larger vessels of various kinds in the intermediate distance; ships of war in the background. The powerful and warm tone of the foreground forms a fine contrast with the grey tones of the water and the light transparent morning clouds. A very carefully executed picture. On canvas, 2 ft. 6¼ in. high, 3 ft. 9¼ in. wide. Formerly in the collection of Lord Hampton. Inscribed.

2. A slightly agitated sea. In the foreground a large ship in shadow; numerous other vessels and boats in the distance, with the water brightly lighted up. Executed in the most delicate silvery tones, with the exception of the clouds, which are warm. Inscribed.

GREUZE.—A little girl with a lapdog in her arms. The contrast between the delighted expression of the child, and that of the dog which looks angrily out at the spectator, the careful and decided drawing, the exceeding truth, the soft treatment of the flesh, and the broad treatment of the dog, and, finally, the admirable preservation, render this one of the best specimens of the master. The picture has been repeatedly engraved. On canvas, 2 ft. high, 1 ft. 8 in. wide. Originally the property of the Duc de Choiseul, at whose sale it was sold for 300*l.*, and subsequently purchased by Mr. Watson Taylor, 1832, for 703*l.* 10*s.*

BEARWOOD, NEAR WOKENHAM, SEAT OF JOHN WALTER, ESQ., M.P.

Mr. Walter possesses, with, doubtless, other pictures, one by PAUL POTTER—two cows and an ox upon meadow, inscribed with name and date 1647. According to the opinion of every connoisseur who has seen it, this, in point of truth of nature and solidity of finish, is one of the most remarkable works by this great master. It is painted on wood; 1 ft. 3½ in. high, 1 ft. 3 in. wide. It was formerly in the Braamcamp and Smeth van Alpen collections, and was purchased in 1823 for 1210 guineas.

COLLECTION OF PICTURES AT GROVE PARK, SEAT OF THE EARL OF CLARENDON.

Favoured by the kind invitation of the Lady Theresa Lewis, sister of the Earl of Clarendon, my friend Mr. George Scharf, jun., and myself had the good fortune to visit Grove Park, which lies at a short railway distance from London, in this lady's company. The collection is formed chiefly of portraits by Vandyck of distinguished personages, and consists of the half of the collection formed by the great Lord Clarendon, and preserved at Clarendon House, in London, the other half having, in consequence of a division of property, been removed to Bothwell Castle, the seat of Lord Douglas, in Scotland. A full and most interesting account of the whole collection, and particularly of the portraits, with the biographies of the individuals they represent, will be found in Lady Theresa's 'Lives of the Friends and Contemporaries of Lord Chancellor Clarendon'—this lady being no less distinguished for her intellectual than for her amiable gifts. As only those pictures concerned me that are distinguished for artistic merit, I omit many which are otherwise of interest. I take the pictures therefore in the order in which they are preserved in the different rooms, adding, for the benefit of such persons as may be desirous of knowing more of the individuals represented, the number of the page from the third volume of the work referred to.

DINING-ROOM.

VANDYCK.—1 and 2. Arthur, first Lord Capel, a worthy and brave man, devoted to the cause of Charles I., for whom he suffered on the scaffold. This half-length figure is placed over the door, and is in so neglected a condition that it is difficult to form any opinion of its merits (p. 226). These last remarks are still more applicable to the pendant picture, the portrait of Lady Capel, wife of the foregoing (p. 328).

3. James Stuart, Duke of Richmond, a true adherent of Charles I. A whole-length standing figure, in black dress, with the star and the band of the order of the Garter; the right hand gloved. Easy in action, and of delicate execution in a somewhat subdued tone of colour (p. 328).

SIR PETER LELY.—1. Henry Lord Cornbury, eldest son of the Chancellor Clarendon, and his wife Theodosia. Three-quarters

length, in a garden. A very remarkable work of the painter, who, especially in the male figure, shows a happy affinity to his great example Vandyck (p. 377).

VANDYCK.—4. Thomas Howard, Earl of Arundel; whole-length figure. The head is the best portion, but even that too empty for Vandyck (p. 330).

5. James Stanley, seventh Earl of Derby, and his wife, Charlotte Tremouille, daughter of the Duke de Thouars, with a little girl. He is in a black, she in a white silk dress; whole-length standing figures, the size of life, with a landscape background. Both these distinguished persons, who were devoted to the royal cause, for which he suffered on the scaffold, have been admirably preserved to posterity in this picture. This nobly and elegantly conceived picture unites that golden tone in the female portrait, and those powerful brownish colours in that of the man, which were peculiar to the painter in the earlier part of his residence in England. Painted about 1632-33 (p. 338).

6. Henry, Count de Berg; bust-size, in steel armour. This picture corresponds with that in Windsor Castle, only that the latter is down to the knees. The manner in which the powerful brown features of the soldier are rendered is very broad and spirited.

7. Lucius Cary, second Viscount Falkland; life-size, to the knees, in black dress and white lining, with black hair and moustache; a nobleman of noble and gifted nature, who died fighting for the Royalist cause at the battle of Newbury. Very animatedly composed, but the brown tone seems to have been obscured by bad restorations (p. 332).

SIR PETER LELY.—2. Diana Russell, Lady Newport, fourth daughter of Francis Earl of Bedford, seated; to the knees. Of the earlier and better time of the master; warm and clear in the colouring, careful in execution (p. 334).

VANDYCK.—8. William Seymour, Marquis of Hertford; whole-length standing figure, in armour; the baton in his hand. While the style of painting shows me that this is no Vandyck, Lady Theresa's historical researches prove that this nobleman must have been too old for Vandyck to have represented him in armour. I am inclined to attribute the picture to Walker (p. 335).

GERARD HONTHORST.—Elizabeth, Queen of Bohemia; full-

length figure, standing. As far as the unfavourable position admits of an opinion, it appears to be true in conception and careful in execution (p. 340).

VANDYCK.—9. The Infant Don Ferdinand the Cardinal; half-length figure in very rich dress; in a clear golden tone, which still shows the influence of Rubens (p. 363).

CORNELIUS JANSEN.—George Villiers, Duke of Buckingham; whole-length standing figure, in rich dress. Transparent in colour, but with his hard forms.

DRAWING-ROOM.

VANDYCK.—10. Sir John Minnes, an admiral devoted to the royal cause, in a crimson jerkin, with a steel breastplate over it; his sword at his side. To the knees. Very animatedly conceived, and excellently executed in a red-brownish tone.

11. George Hay, Earl of Kinnoul; whole-length standing figure, in complete armour; the baton in his right hand, grasping a sword upon a table with his left. In a somewhat pale tone, executed with great delicacy in the later period of the master (p. 119).

12. William Villiers, Lord Grandison, nephew of the first Duke of Buckingham; whole-length figure, in rich red dress; his right hand, with glove and plumed hat, supported on his hip. A young and handsome man, his features breathing that energy, courage, and honesty which he possessed in a high degree. Admirably conceived, and painted with full body in the golden tones of the artist's earlier time.

13. Queen Henrietta Maria; whole-length standing figure in white silk dress; a glove in her right hand; resting with the left upon a table with the tips of her fingers. This is one of the most beautiful of the numerous portraits by Vandyck of this Queen. The clear light golden tones of the flesh have a wonderful charm; the beautiful arms are delicately modelled (p. 310).

14. Algernon Percy, tenth Earl of Northumberland, Lord High Admiral and General under Charles I., though opposed to this monarch in the Rebellion. Whole-length figure, in a steel cuirass, the baton in his right hand; his elbow resting on an anchor, his left hand on the hilt of his sword. To judge from the brownish but somewhat subdued tones, executed about 1637 (p. 314).

VANDYCK.—15. William Cavendish, Marquis of Newcastle; whole-length figure, in black dress; his left hand on his hip. Of a chivalrous, generous, and lofty nature, he was one of the king's devoted adherents. Careful in execution and delicate in feeling, but inferior in the somewhat dull and subdued colouring to a similar portrait at Althorp (p. 324).

16. Catherine Lady Aubigny, daughter of the Earl of Suffolk; half-length figure, in pink dress; a bunch of flowers in the right hand. This beautiful woman, who was near forfeiting her life to the royal cause, is painted in the latest time of the master, in a light and transparent tone, and with great delicacy (p. 322).

17. Philip Herbert, fourth Earl of Pembroke; whole-length figure in black dress, with the star of the order of the Garter, about to ascend a stair. A celebrated hunter and horseman, but of frivolous character. The picture is in conception, however, one of the most spirited and animated in this collection, and, judging from the subdued brown tone, executed about 1636.

LIBRARY.

VANDYCK.—18 and 19. Portraits of Sir Thomas Ailesbury and his lady; to the knees. Originally these may have been of value, but are now so much sunk and out of condition as to produce an unfavourable impression.

SIR PETER LELY.—3. Edward Hyde, first Earl of Clarendon, the great Chancellor and historian. To the knees; seated, in a black dress, with the Chancellor's robe. Spiritedly composed, warmly and clearly coloured, and very carefully carried out. This is one of Sir Peter Lely's best works (p. 257). The same may be said of other pictures by him here, of which I will only mention that of Sir Geoffrey Palmer.

INNER LIBRARY.

VANDYCK.—20. The Prince of Wales, Duke of York, and Princess Mary. A repetition of the picture in Windsor Castle, carried out with the greatest care and delicacy, and also inscribed with the master's name and the date 1635.

21. Charles I. on a dun-coloured horse, in steel armour; the baton in his right hand. A study for the great picture at Blenheim. Although I prefer the study for the same picture at

Buckingham Palace, yet the head and background here are not unworthy of Vandyck. A third study of the same, formerly in the collection of Mr. Hart Davis, I have not seen (p. 308).

VANDYCK.—22. Lord Goring, a man of great gifts, though of inferior character. Half-length figure in armour; very spiritedly and animatedly conceived, but of unusually slight impasto (p. 346).

CORRIDOR.

23. Portrait of the Earl of Portland; whole-length figure. Doubtless a contemporary copy from the picture belonging to the Earl of Verulam at Gorhambury. The head alone may have been touched by Vandyck (p. 302).

The following pictures also appeared to me worthy of notice:—

ZURBARAN.—The Flight into Egypt. A large picture, and not without merit, though it appeared to me too feeble for the master.

HERRERA EL VIEJO.—Three scenes from the legends of S. Bonaventura. Some of the heads in these large pictures are spirited. Upon the whole, however, the treatment is very decorative and superficial.

MURILLO.—A sketch.

JAN MOSTAERT.—A Holy Family. A small, highly finished picture, but much obscured with a dark varnish.

David and Bathsheba; a carefully executed picture, by a Netherlandish painter of the time of Schoreel.

JUDOCUS DE MOMPER.—A girl sleeping, and an old woman; the size of life. True, animated, and of warm colouring.

A series of pictures by the admirable English animal-painter STUBBS are distinguished by great truth of nature—especially two leopards.

COLLECTION OF MR. GREEN, AT HADLEY, NEAR BARNET.

Being introduced to Mr. Green, late Professor of Anatomy to the Royal Academy, by my friend and patron the Chevalier Bunsen, I was received with the kindest welcome. The extensive scientific acquirements of this gentleman, his acquaintance with the best examples of German literature, and even personally with such men as Tieck and Solger, and his congenial views upon art, gave

us so many interesting subjects in common, that I could only regret the shortness of the time—half a day—spent in his company. He has been so fortunate as to collect a small but choice number of pictures of the early Netherlandish and early German schools. Many of these works were formerly in the collection of Mr. Aders, in whose possession I saw them in 1835. Where the name of the master has not been appended I shall endeavour to supply it.

MARTIN SCHONGAUER.—Pilate asking the Jews whether he should release Jesus or Barabbas; a wing of an altar-piece. This rich composition agrees in every respect so closely with the only certain pictures by this master at Colmar, that I am much inclined to attribute it to his hand. Judging from the great meagreness of the limbs and from occasional weaknesses in the drawing, it belongs probably to his earlier time. The pictures by this master are so extremely scarce that this may be considered a very valuable possession. 3 ft. high, 1 ft. 4 in. wide. From the Aders collection.

ROGER VAN DER WEYDEN the younger.—An Ecce Homo, two-thirds the size of life. The right hand raised, the left pointing to the wound in his side; the expression touching: carefully executed in transparent colour. The gold ground is stippled with black and gold dots, a favourite manner with this master. From the Aders collection.

The Adoration of the Kings, a kind of simplification of the composition in the Academy at Munich, there erroneously assigned to John Van Eyck, and as such engraved by C. Hess, but decidedly by the same master who painted this. The heads of noble and refined sentiment, tender in the flesh-tones, and soft in the painting. Whether the initials on the pocket of the king, A. W., refer, as Passavant believes, to the painter, I leave undiscussed. Judging from the Adoration of the Kings in the beautiful Breviary of Cardinal Grimani, in the library of St. Mark's at Venice, he supposes that the picture is the work of LIEWIN DE WITTE, of Ghent, though the letter A does not correspond.

A Pietà. A picture of great intensity and delicacy of feeling, and very refined execution, with a close affinity to the preceding one. Judging from the meagreness of the Christ, this is an earlier work by the same master who painted the Baptism of Christ in the Academy at Brussels, erroneously ascribed to Mem-

ling. The character of the heads, the tone of the landscape, and the treatment of the trees, correspond entirely with that work. From the Aders collection.

QUENTIN MATSYS.—A small altar-piece with wings; in the centre the Virgin seated on a grass plot reading; the Child on a black cushion before her, and turning to St. Catherine, who is holding the ring. Behind her is a female saint with a basket full of roses, probably St. Dorothea; opposite her two other female saints. Behind the saints three angels playing on musical instruments, while one is holding a dish of cherries under the water of a fountain in the centre. In the background is seen the interior of a church dedicated to the archangel Michael, with cypresses and other trees growing near it. On the left wing St. John the Baptist kneeling in front, in the background St. Agnes and another saint. On the left wing St. John the Evangelist in the act of blessing, holding the chalice in his hand; behind, an angel plucking roses, and an apostle plucking oranges, which a young female is receiving in her robe. Notwithstanding the ugliness in the forms of most of the heads—those in the centre being further injured with cleaning—and the very unlovely action of the Infant, there is a poetic conception, a religious feeling, a grace in many of the motives, especially in the movement of the hands, an extraordinary depth and power of colouring, and a miniature-like execution, which render this picture singularly attractive. Having since the year 1835 made a study of the pictures of Quentin Matsys, I am convinced that this picture is the work of his earlier and hitherto scarcely noticed time. In Mr. Aders's collection it was arbitrarily assigned to Margaretha Van Eyck, sister of the celebrated brothers.

JAN MABUSE.—1. A small altar-piece with wings, the Crucifixion in the centre, the donors, man and wife, upon the wings. The last are admirable, and painted quite in the earlier manner of this master. The Crucifixion is of unequal merit, and unlike him in the folds and colouring of the drapery.

2. A male portrait, once the wing to an altar-piece. Serious and noble in conception and of admirable individual character. This is one of the best portraits by Mabuse that I know, and of his earlier time. From the Aders collection, where it passed for a Memling.

The head of St. John the Baptist lamented by little angels of pretty motives and full forms, one of them closing one of the eyes of the severed head. Executed with great love by a master unknown to me, about 1480. From the Aders collection.

PATENIER.—The Visitation. A picture of fine heads and warm colouring, erroneously ascribed to Herri de Bles. From the Aders collection.

HERRI DE BLES.—The Flight into Egypt. A very careful picture of his earlier time, when he retained much of his master, Patenier. From the Aders collection.

ENGLISH SCHOOL.

STOTHARD.—The scene between Prince Arthur and his gaolers in Shakspeare's King John. Of admirable motive.

COLLINS.—Two small but very pleasing pictures.

PHILLIPS.—Portraits of Mr. Green and his lady. True, like, and careful.

It may be interesting to the lovers of early Netherlandish art to know that the copy of the celebrated altar-piece by the brothers VAN EYCK, formerly in the Aders collection, is now in the possion of the brother-in-law of Mr. Green.

PICTURES BELONGING TO THE REV. JOHN FULLER RUSSELL, EAGLE HOUSE, NEAR ENFIELD.

Mr. Russell is one of the most enthusiastic admirers of the grandeur and high significance of the ecclesiastic art from the 13th to the 15th century that I met with in England, being so much impressed with its purity and religious depth of feeling, that the art of the 16th century, with all that fuller development of chiaroscuro, perspective, &c., which too often usurped the place of the true religious aim, is only sparingly admitted into his collection. So richly are his walls adorned with Italian specimens of the 14th century, that the spectator feels as if transported into a chapel at Siena or Florence.

I take the Sienese pictures first in order. The most remarkable are various small portions of UGOLINO DA SIENA's great altar-piece, which, with the exception of a few portions, was formerly in the Ottley collection. The peculiar position of this great

master, who died at an advanced age in 1339, placed as he was between the old Byzantine mode of conception and painting, and Giotto's new method, introduced into Siena by Simon Martini, is very apparent in these fragments. Eight figures of apostles, six of them placed in couples, the youthfully conceived St. John alone, and the head of the eighth only seen, exhibit, in the long and narrow oval of the faces, in the long nose bent at the end, in the well-formed and open eyes, the beautiful and well-cut mouths, the thin hands, and the sharp, close breaks of the drapery, sure indications of the strict Byzantine style. Six predella pictures —the Last Supper, Judas betraying Christ, the Flagellation, the Bearing the Cross, the Descent from the Cross, and the Entombment—are freer and more dramatic in the motives, and fuller in the forms, and may be said to stand between the great Duccio and Simon Martini, approximating most to the latter in the use of the Italian tempera with a vehicle of parchment-size and white of egg. The Descent from the Cross and the Entombment belong in every respect to the finest compositions I have ever seen of these subjects.

BARNA.—Three Gothic pediments which formed the top of an altar. The Virgin and Child in the centre are of very beautiful motive. St. Paul and John the Baptist on the sides are of great dignity. Judging from the wall pictures of this old master in the church of S. Geminiano, I am inclined to attribute this little picture to him. Also a saint before a judge, though hung in too unfavourable a position for me to estimate it properly, appeared very like this master.

BARTOLO DI FREDI.—The Adoration of the Kings, an excellent and very dramatic composition, which, also judging from his wall pictures in S. Geminiano, I should attribute to him.

TADDEO DI BARTOLO.—1. The Coronation of the Virgin. Unfortunately her head and that of the Christ have suffered, so that the fine character of the master is only recognizable in the fifteen angels.

2. The Virgin with the Child in the act of benediction, two angels holding the crown, two more adoring. A small picture, possessing all the charm of the master. Formerly in the possession of Mr. Dawson Turner, by whom it was entitled a Starnina.

A portion of an altar-piece. In the centre the archangel

Michael, at the sides two bishop-saints, three angels above. A work of much merit, and allied to Taddeo di Bartolo.

A Death of the Virgin has much that is beautiful in the motives, but is nevertheless by some inferior master of the 14th century.

SANO DI PIETRO.—The Baptism of Christ. A good picture of the master, who was often very unmeaning in his works.

The twelve apostles is a respectable picture by a second-rate painter.

FLORENTINE SCHOOL.

The Coronation of the Virgin, quite in the manner of Giotto. The four beautiful kneeling angels below approach very near to Taddeo Gaddi.

SPINELLO ARETINO.—The Crucifixion, a very rich composition in his dramatic style. Four angels at the sides. In five circular compartments on the predella the Virgin with four saints. The heads are dignified, and the execution unusually careful for him. The arrangement of the colours particularly harmonious.

Of the UMBRIAN SCHOOL I observed only two circular portions of a predella, pleasing but slight little pictures by, I imagine, Lo SPAGNA.

EARLY GERMAN SCHOOL.

MICHAEL WOHLGEMUTH.—The Crucifixion. A rich composition of considerable size, of astonishing power of colour, and unusually careful completion. At the sale of the Campe collection from Nuremberg, erroneously entitled Albert Durer.

ALBERT DURER.—Christ, accompanied by Peter and John, taking leave of his mother before his crucifixion, the Virgin surrounded with holy women. Of uncommon glow and depth of colouring, and exhibiting a truth of nature in the execution of the landscape background which is very remarkable for the early part of the 16th century. Formerly in a church at Ratisbon.

The Adoration of the Shepherds is the work of a German master unknown to me, of delicate sentiment in the heads.

The Virgin and the Child with St. John. A meritorious picture of the Suabian school, which shows affinity to Bartholomew Zeitbloom.

BARTHOLOMEW DE BRUYN.—Two saints in a niche. A good picture of that period of this Cologne master in which he was warmest in his colouring. Of the first half of the 16th century.

"CORNELIUS JANSEN VAN CEULEN FECIT 1657" is the inscription on a female portrait executed in chiaroscuro. I am inclined to attribute many similarly treated pictures in the collection of the Duke of Buccleuch, which are ascribed to Vandyck, to this master.

Owing to the too modest estimation in which Mr. Russell holds the works of art in his possession, I was not prepared for various treasures—MSS. with miniatures and *incunabula* with woodcuts—which he inherited in a valuable library from his father. The shortness of my visit therefore prevented my giving them the attention they deserved, and I can only give a very superficial account of the most valuable objects.

Of the French, Netherlandish, and English MSS. containing miniatures, I may mention a prayer-book of English origin of the last half of the 15th century, which is of considerable value.

A rich collection also of English *incunabula* of great rarity, printed by Caxton and others, are, in many instances, adorned with woodcuts, which are remarkable as showing that the decline of art in England in the 15th century, the causes of which I have already endeavoured to explain, extended also most conspicuously to this branch of art, these specimens being rude both in forms and in technical execution, and far below the contemporary productions of the same kind in the Netherlands and in Germany.

Mr. Russell also possesses German works with woodcuts of great rarity and beauty; for instance, the Schedel Chronicle of Nuremberg with woodcuts from the drawings of Michael Wohlgemuth and of Pleidenwurf, and a translation of Terence by a Strasburg scholar, with its fine woodcuts. Also a large volume with the first edition of Luther's writings, with autograph annotations by the Reformer and numerous woodcuts, some of which, from the drawings of Lucas Cranach, are very remarkable.

APPENDIX.

(A.)

CATALOGUE OF THE CAPITAL PICTURES IN THE COLLECTION OF CHARLES I., KING OF ENGLAND.

In composing this catalogue, I have made use of the following:—

1. A Catalogue and Description of King Charles the First's Capital Collection of Pictures, consisting of Statues, Bronzes, Medals, and other Curiosities, from the original MS. in the Ashmolean Museum at Oxford; London, M.DCCLVII.; 202 pages, with Index in 4to. We are indebted for the publication of this interesting work to Mr. Vertue, who has rendered so many services to the antiquities and the fine arts in England. As he died before the printing was completed, Bathoe undertook to publish it. This book contains two original documents. The first, with the title 'Pictures belonging to King Charles I., at his several palaces, appraised, and some of them sold, by the Council of State,' fills the first eight pages. On the back of the title we read that the following statement relating to all the objects, giving the appraised and the sale prices, is taken from a catalogue which was in the possession of Mr. John Anstis, Garter King at Arms. The statement itself gives an interesting account of the paintings and statues which the King possessed, and how they were distributed among the several palaces. From the eighty-eight pictures and nine statues which are mentioned by name we learn which were considered as particularly excellent; then follows the catalogue itself, entitled, 'A Description of the King's Collection of Pictures, taken from an original MS. in the Ashmole Museum,' in 182 pages, a complete catalogue of part of the works of art in the Palace of St. James, and of all in the Palace at Whitehall, by the King's keeper of them, Vanderdoort, probably drawn up about the year 1639, stating the measurements, and often the places from which they came, or the persons by whom they were presented. From this catalogue we learn how great were the treasures of works of art in the most important division, the Palace of Whitehall, and in what order they were arranged there.

2. A Catalogue of the Collection of Pictures, &c., belonging to King James the Second; to which is added, a Catalogue of the Pictures

and Drawings in the closet of the late Queen Caroline, and also of the principal Pictures in the Palace of Kensington. London: Bathoe, M.DCCLVIII. iv. and 144 pages, of which the index takes thirty-five in 4to. The catalogue of the collection of James II. is a manuscript signed by one of his Majesty's attendants, named Chiffinch, of a copy with the royal arms on the cover, in the possession of the Earl of Oxford, and probably designed for the King's own use. Bathoe purchased this manuscript also at Vertue's sale. This catalogue is important on many accounts. It makes us acquainted with nine more pictures by great masters, which certainly belonged to the collection of Charles I., and with a considerable number of others, of which the same may with great probability be assumed. From what we know of Charles II.'s love of the arts, it does not seem very likely that he should have made new purchases of pictures by such masters as Raphael, Giulio Romano, Giorgione, Titian, Correggio, and Holbein. Further, we learn from it the contents of the royal collections under James II., that is till 1688; and lastly, we find that he inherited the greater portion from his brother, Charles II., since what he himself added are not considerable, either in number or value.

I here give, first, the view from the extract of Mr. Anstis:—

	Nos.		£.	s.	d.
i. In Wimbledon and Greenwich . .	143,	valued at	1,709	19	0
ii. Pictures out of the Bear Gallery, and some of the Privy Lodgings at Whitehall	61	,,	2,291	10	0
iii. Pictures from Oatlands	81	,,	733	18	0
iv. Pictures from Nonsuch House . .	33	,,	282	0	0
v. Pictures from Somerset House, with those which came from Whitehall and St. James's	447	,,	10,052	11	0
vi. Pictures from Hampton Court . .	332	,,	4,675	10	0
vii. In the Committee-rooms at the Parliament House were pictures appraised at		,,	119	0	0
viii. Pictures at St. James's	290	,,	12,049	4	0
Total	1,387		31,913	12	0
Carried forward			£31,913	12	0

* Though it is not here stated that these are paintings, we find that they are so, because the statues from Greenwich are particularly specified afterwards.

	Nos.	£.	s.	d.
Brought forward		31,913	12	0
ix. The statues at Somerset House belonging to the King, appraised and sold by the Council of State.				
In the Gallery	120, valued at	2,387	3	0
In the Garden	20 „	1,165	14	0
The statues at Greenwich	230 „	13,780	13	6
Statues in the Armoury at St. James's	29 „	656	0	0
Total	399 statues.			
Grand total		£49,903	2	6

I now add the nine statues especially mentioned :—

The Gladiator, in bronze	£300
A Muse	200
A Divinity	200
A ditto	200
Antoninus	120
Dejanira	200
Venus, in bronze	50
Apollo, on a pedestal	120
Adonis	150

The following catalogue of pictures of the collection of Charles I. contains only pictures by the most eminent masters of the several schools. Even of these I have omitted such paintings as are marked in the old catalogues as doubtful, with a few exceptions of particularly celebrated pictures. Where it could be discovered, I have added how the King obtained them, the estimate, and the sale prices, the purchasers, and the places where they now are. The letter (A.) indicates that they are in the catalogue preserved in the Ashmolean Museum; (V.) that they are in that of Vanderdoort; (A. and V.) that they are in both; and (J.) that they are in the catalogue of King James II., and consequently in his collection. In many pictures of the collection from Mantua, he observes that they have suffered more or less injury from the quicksilver employed in gilding the frames.

ALDEGREVER, HEINRICH.

Christ on the Mount of Olives; 2 ft. 5 in. high, 1 ft. 10 in. wide. A present from Lord Arundel, who brought it from Germany. (V.)

BUONAROTTI, MICHAEL ANGELO.

A Sketch Book in 4to., "with the King's arms as prince." (V.)

CARAVAGGIO, MICHAEL ANGELO DA.

1. Dorcas lying dead on the ground. (A.)
2. A Holy Family. (V.)

CARRACCI, ANNIBAL.

1. The Virgin and Child. (V.)
2. St. Bartholomew. (V.)

CLEVE, JOAS VAN.

Portrait of himself and his wife. (V.) Now in Windsor Castle.

CORREGGIO.

1. St. John the Baptist, standing; in his left hand a Reed Cross; with the right pointing forwards: 5 ft. 1 in. high, 1 ft. 8 in. wide. Brought by the King from Spain. (V.) Now in Windsor Castle, and, according to my belief, a Parmigianino.

2. St. John the Baptist, sitting, with the Cross in his hand. From the Mantuan Collection. "Is supposed to be by Correggio." (V.)

3. The Education of Cupid. From the Mantuan Collection. (V.) Subsequent possessors—the Duke of Alba, the Prince of the Peace, Murat, the Marquis of Londonderry. Now in the National Gallery, where it is called "Mercury teaching Cupid to read."

4. A Sleeping Venus, Cupid, and a Satyr; 6 ft. 2 in. high, 4 ft. wide. Mantuan Collection. (A. V.) Valued at 1000*l.* Purchaser, Jabach. Now, under its right name of "Jupiter and Antiope," in the Louvre.

5. A large and celebrated picture on canvas, painted in water-colours—"The Punishment of Marsyas." Mantuan Collection. (A. V.) Valued at 1000*l.* Purchaser, Jabach. (?) Now in the Cabinet of Drawings in the Louvre. A remarkable instance of the inaccuracy and ignorance of Vanderdoort; since this picture contains an allegory of Man under the dominion of the Vices, which are represented as naked females, with serpents in their hair: one of whom is binding him; the second charming him with the melody of a flute; the third approaching him with serpents, by which the ultimate consequences of vice are intimated. 4 ft. 4 in. high, 2 ft. 7 in. wide.

6. The Companion, the description of which in Vanderdoort is very confused, represents the triumph of Virtue over Vice. In the centre, Virtue as victor trampling on Vice, who writhes as a Monster under her feet. Beside her are two female figures; one with the attributes of Prudence, Strength, Justice, and Temperance; the other (probably Learning) with a terrestrial globe, and pointing to heaven, with a child at her side. In the air three Genii. Mantuan Collection. (A.) Valued at 1000*l.* sterling. Purchaser, Jabach. (?) Now in the Louvre with the preceding. These two pictures were not reckoned in the

collection of Charles I., but were kept in cases in the Magazine. They were engraved in 1672 by Etienne Picard.

7. "The great Landscape, in which a Vine and a Forest are painted, with Shepherds dancing; and an ass with a sack on his back is in the field." 3 ft. 4 in. high, 4 ft. 8 in. wide. (V.)

8. The Marriage of St. Catherine. In the landscape the Martyrdom of St. Sebastian. A present from the Duke of Buckingham. "Supposed by some to be a good old copy." (V.) This is probably the same picture as that mentioned in James II.'s Catalogue (No. 171), and the undoubted original is in the Louvre.

9. Mary Magdalene, standing and looking up. "Much defaced." 2 ft. 1 in. high, 1 ft. 8 in. wide.

CRANACH, LUCAS.

1. Portrait of Luther. Purchased through the Marquis of Hamilton. (V.)

2. Adam and Eve. Obtained in the same manner. (V.)

3. Portrait of Hans Von Griffindorp. (V.)

DOSSI, DOSSO.

The Virgin and Child, which is playing with a cock. Joseph and a Saint. 5 ft. 7 in. high, 6 ft. 2 in. wide. (V. J.) Now at Hampton Court. (?)

DURER, ALBRECHT.

1. His own Portrait when young; with fair hair hanging down. In a black and white striped cap and dress, with a pair of gloves in his hand. A Landscape seen through a window. On panel, 1 ft. 8 in. high, 1 ft. 4 in. wide. A present from the city of Nuremburg to the King, through the Lord Marshal, the Earl of Arundel. (A. V.) Now in the celebrated collection of Portraits of Artists at Florence.

2. The Companion: the Portrait of his Father, in a black Hungarian cap and yellow-green dress, with wide sleeves, in which the hands are hid. A red background. 1 ft. 8 in. high, 1 ft. 4 in. wide. (A. V.) Both pictures sold for 100*l.*

3. A Man without a Beard; of reddish complexion and hair. In a black cap and dress. 1 ft. 2 in. high, 1 ft. 10 in. wide. (V. J., No. 637.) Now at Hampton Court.

DYCK, ANTONY VAN.

1. Family Picture: King Charles I., the Queen, Prince Charles, and Princess Mary. Background, Landscape with Westminster. 9 ft. 8 in. high, 8 ft. wide. Valued and sold at 150*l.* (A. V. J., No. 173.) This picture was probably destroyed in the fire at Whitehall in 1697. At least, the great family picture at Windsor Castle differs from it in having Prince James instead of Princess Mary, and in the landscape, instead of Westminster, the Tower.

2. King Charles on Horseback. Valued at 150*l.* Sold to the Dutch painter, Van Lemput, for 200*l.* After the Restoration, claimed by process at law. (A. J., No. 880.) This is the fine picture of the King riding on a grey horse, now in Windsor Castle.

3. King Charles I. on a yellow horse. At his side an Equerry, with his helmet. 3 ft. 2 in. high, 2 ft. wide. (V. J., No. 1076.) A study for the great picture in the collection of the Duke of Marlborough at Blenheim. Probably the same as that in the Royal Collection.

4. The Five Children of Charles I., with a large Dog. (V. J., No. 483.) Now at Windsor Castle.

5. Portrait of Queen Henrietta Maria, in a white dress. To the knees. (V.) Now at Windsor Castle.

6. Vandyck's own Portrait; with the right hand on the breast. Oval; 2 ft. 6 in. high, 1 ft. 11 in. wide. (V. J., No. 124.) Now at Windsor Castle.

7. The Duchess of Richmond; whole length; 7 ft. 3 in. high, 4 ft. 5 in. wide. (V. J., No. 742.) Now in Windsor Castle.

8. The Queen-Mother of France (this must be Mary de Medicis), dressed in black; on a chair; half-length. A rose in her right hand. (V.)

9. "Painted on the Continent." The Princess of Pfalzburg, sister of the Duke of Lorraine, with a Negro. Brought from Brussels by Endymion Porter; 7 ft. high, 4 ft. wide. (V.)

10. Nicholaus Laniere, leader of the band; half-length; 3 ft. 7 in. high, 3 ft. 3 in. wide. (V.)

11. Charles Maurice Rupert, Elector Palatine, and his brother, Prince Robert, in armour.

12. Count Henry van der Borcht; half-length; 3 ft. 11 in. high, 3 ft. 4 in. wide.

13. A great Musician at Antwerp, without a beard, with a gold chain; half-length; 3 ft. 6 in. high, 3 ft. wide. (V.)

14. Lady Shirley, in a foreign dress, supposed to be Persian. (V.) Query—now at Petworth?

15. An old Man; the head only; 1 ft. 4 in. high, 1 ft. 11 in. wide. (V.)

16. Procession of the Knights of the Garter, chiaroscuro; a long, narrow picture; 1 ft. 2 in. high, 1 ft. 7 in. wide. (?) (V.)

17. The Virgin and Child, and Joseph looking at the dance of the Angels; 9 ft. 1 in. high, 7 ft. 6 in. wide. (V.) Purchased in the eighteenth century by Sir Robert Walpole for 800*l.*, and sold with the Houghton Gallery to the Empress Catherine.

18. King Charles I. on horseback. (A.) Valued at 150*l.*, and sold for that sum. Though this picture is stated in the very slight catalogue

to be unknown, it is most probably by Vandyck, as so high a price would hardly have been given for a picture by one of the inferior masters who painted portraits of this King. It was probably the great picture at Blenheim, already mentioned.

GAROFALO.

The Virgin and Child, Joseph, and St. John with the Lamb; in a landscape; 1 ft. 3 in. high, 1 ft. 11 in. wide. From the Mantuan Collection. (V.)

GIORGIONE.

1. The Virgin and Child, worshipped by Saints Joseph, Catherine, Sebastian, and the donor; on panel, 3 ft. 2 in. high, 4 ft. 5 in. wide. Bought by Lord Cottington for the King; valued at 100*l.* Purchased by Jabach (?) for 114*l.* (A. V.) Now in the Louvre, No. 1028.

2. The Virgin and Child, and St. Joseph. Mantuan Collection. (J., No. 699.)

3. Diana and Actæon; twelve figures in the foreground, eleven others in the landscape; 3 ft. 1 in. high, 6 ft. wide. Bought of Endymion Porter.

4. A Shepherd without a beard; in his right hand a flute; a bust. 1 ft. 11 in. high, 1 ft. 8 in. wide. (V.)

5. A Man's Head, painted dark, in a black cap and dress; said to be the portrait of the painter; 1 ft. 10 in. high, 1 ft. 4 in. wide. Bought of Geldorp. (V.)

HOLBEIN, HANS, THE YOUNGER.

1. A Merchant, in a black cap and dress, just going to open a letter with a knife; a seal on the green table; 2 ft. high, 1 ft. 7 in. wide. A present from Sir Henry Vane; valued and sold at 100*l.* (V. J.) Is said to have been in possession of Dr. Mead in 1758.

2. A Gentleman from Cornwall, with a pointed beard, and hands, in profile. The background a landscape. 1 ft. 6½ in. high, 1 ft. wide. A present from Sir Robert Killigrew. (V.)

3. A Gentleman in a black cap. Nearly in profile. 1 ft. 3 in. high, 1 ft. wide. A present from Sir R. Killigrew. (V.)

4. Erasmus of Rotterdam; 1 ft. 3 in. high, 1 ft. 1 in. wide. (A. V.) Valued and sold at 100*l.* Now at Hampton Court.

5. Frobenius the Printer. The companion. Valued and sold at 100*l.* (A. V.) Now at Hampton Court. Both, in my opinion, fine, rather later copies.

6. King Henry VIII., in front. In a circle 1¾ in. in diameter. (V.)

7. The same, in a circle 2 in. in diameter. (V.)

8 and 9. Two children of the Duke of Brandon, in circles of 2 in. in diameter. (V. J., No. 646.)

10. Sir Thomas More, in a circle 4 in. in diameter. (V.)

11. Queen Elizabeth as a young princess, in a red dress, with a blue book in her hand. (V. J., No. 17.) Now in Hampton Court, as by Cranach, but by a third master, with whom I am not acquainted.

12. King Henry VIII. with the Queen (probably Catherine Parr), and Prince Edward sitting; on the sides the Princesses Mary and Elizabeth standing. At the door, the court jester with an ape's head; on the other side a female attendant. Small whole-length figures. 10 ft. high, 6 ft. wide. (V.) Though no name is given, this was perhaps a capital picture by Holbein.

"In an oval box, the wax model for a scabbard of a sword for Henry VIII., with many small figures. A present from Inigo Jones." I mention this here because Holbein was remarkably happy and ingenious in compositions of this kind.

LEYDEN, LUCAS VAN.

1, 2, 3. Three pictures from the legend of St. Sebastian; valued at 100*l.*, sold for 101*l.* (A.). Vanderdoort mentions only one of them, St. Sebastian bound to a tree, and an Angel drawing out the arrow. (J., 916.)

4. St. Jerome; in his right hand a skull; on the table a candle burning; on the wall a cardinal's hat; 1 ft. 1 in. high, 1 ft. 3 in. wide. A present from the Dutch Ambassador in the year 1635. (V.)

5. Joseph brought before the Judge; 1 ft. 8 in. high, 1 ft. 2½ in. wide. Bought of Sir James Palmer. (V.)

6. A Dying Man; by whose bedside is a figure standing, and another kneeling. Companion to the preceding, and probably Joseph blessing Ephraim and Manasseh.

7. Chess Player; fifteen figures, half the size of life; 3 ft. 4 in. high, 5 ft. 9 in. wide. From the Mantuan Collection. (V.)

MABUSE (called MABUGIUS), JEAN.

1. The Children of King Henry VII., Prince Arthur, Prince Henry (afterwards Henry VIII.), and Princess Margaret; half figures, playing with oranges; 1 ft. 6 in. high, 1 ft. 2 in. wide. (V.) Now at Hampton Court.

2. Adam and Eve; 4 ft. 4 in. high, 3 ft. 3 in. wide. (V. J., No. 45.) Now at Hampton Court.

MANTEGNA, ANDREA.

1 to 9. The Triumphal Procession of Julius Cæsar; painted in distemper, on canvas. From the Mantuan Collection; valued at 1000*l.* The price at which it was sold is not stated. (A. J., No. 986-994.) Now at Hampton Court.

10. The Virgin and Child, St. John the Baptist, and six Saints are sitting. In the landscape, St. Christopher with the Child, the Combat

of St. George with the Dragon, St. Jerome, St. Francis, and St. Dominick. 1 ft. 9 in. high, 1 ft. 5 in. wide. Mantuan Collection. (V.)

11. The Death of the Virgin; around her the Apostles; in the distance a lake; 1 ft. 9 in. high, 1 ft. 4 in. wide. Mantuan Collection. (V.) It appears to have been a companion to the preceding.

12. The Woman taken in Adultery before Christ. Five half figures in water-colour. 1 ft. 9 in. high, 2 ft. 4 in. wide. (V.)

13. Mucius Scævola putting his hand into the fire before Porsenna. In Vanderdoort's Catalogue (page 167, No. 7) it is mentioned without the name of the painter; but in that of James II. (No. 964) it is ascribed to Mantegna.

MOLANEZO.

Some distinguished artist must be meant by this name, since a picture of the Virgin and Child, St. John, Elizabeth, and Joseph, according to Anstis's Catalogue, was valued at 100*l.*, and sold for 120*l.*

MORO, ANTHONIS.

1. Philip, King of Spain; 5 ft. 11 in. high, 3 ft. 7 in. wide. A present from the Earl of Arundel to the king when prince. (V.)

2. The Grandmother of the Duke of Savoy. (V.)

3. The Grandfather of the same Duke. The companion. (V.)

4. The Portrait of a Child; 1 ft. 2 in. high, 1 ft. wide. (V.)

5. Mary, Queen of England; in oil; a circle, 2 in. in diameter. A present from Lord Suffolk.

PALMA, JACOBO (called IL VECCHIO).

1. The Virgin and Child, St. John with the Lamb, and St. Catherine; on panel, 1 ft. 3 in. high, 2 ft. 7 in. wide; valued at 200*l.*, sold for 225*l.* (A.)

2. The Resurrection; small figures; on copper, 3 ft. 2 in. high, 2 ft. 5 in. wide. (V.)

3. The Conversion of St. Paul; valued and sold for 100*l.* Purchased by Don Alonzo de las Cardenas; now in the royal collection at Madrid.

4. David, with the Head of Goliah, coming to meet Saul; valued and sold for 100*l.* (A.) Purchased by the same, and now in the same collection. N.B. The last two pictures are mentioned in the Catalogue of Anstis only as by Palma; but it appears from the Spanish Catalogues that Old Palma is meant.

5. The Virgin and Child and St. Sebastian; valued and sold for 100*l.* (A.) Also with the name of Palma only; but, from the subject and price, doubtless by Old Palma.

PALMA, GIOVANE.

1. The Last Supper; 1 ft. 8 in. high, 3 ft. wide. A present from Lord Hamilton. (V. J., No. 535.)

2. An allegory—Virtue with a sword separating Vice from three Ecclesiastics. On panel, 3 ft. 4 in. high, 3 ft. 5 in. wide. (V. J., No. 221.)

3. Venus with a mirror, sitting at a table; Cupid by her; 5 ft. 2 in. high, 3 ft. 11 in. wide. (V. J., No. 858.)

PARMIGIANINO (called PERTINENSIS and PARMENTIUS).

1. The Virgin and Child and St. Jerome (A.); valued and sold at 100*l.*

2. Christ and St. John as children embracing each other; 1 ft. 4½ in. high, 1 ft. 6 in. wide. Exchanged by the Lord Chamberlain, the Earl of Pembroke, for a Judith; a small whole-length figure, said to have been painted by Raphael. (V. J., No. 386.)

3. St. Catherine, sitting, in a landscape, with two Angels; 11 in. high, 8½ in. wide. (V.)

4. The Virgin and Child, St. John, and Joseph. A present from Sir John Shaw. (J., No. 686.)

5. The Virgin and Child and St. Catherine. Mantuan Collection. (J., No. 693.)

6. The Virgin and Child, which lays its arm on a terrestrial globe; 3 ft. 10 in. high, 3 ft. wide. (V. J., No. 65.) Now at Hampton Court; and an old copy of the Madonna della Rosa in the Dresden Gallery.

7. The Virgin and Child, St. John, and Joseph; small half-figures. Bought of Frosley. (V.)

8. A Woman, with naked arms, dressing herself; by her a man with a looking-glass; 3 ft. 5 in. high, 2 ft. 9 in. wide. (V.)

9. A Nobleman; valued and sold for 150*l.* (A.)

10. A Woman, in profile, in a red dress; 1 ft. 2 in. high, 1 ft. 1 in. wide. (V.)

11. A Learned Man, in a black dress, with a book; 2 ft. 1 in. high, 1 ft. 5 in. wide. (V. J., No. 134.)

PENZ (called SPENCE), GEORGE.

1. A Young Man; in his right hand, gloves. (V.)

2. Erasmus of Rotterdam, in a black cap and pelisse; 2 ft. high, 1 ft. 6 in. wide. (V.) Now at Windsor Castle.

PIOMBO, SEBASTIAN DEL (here called BARTOLOMEO DEL).

An Old Man, with the right hand on his breast; in the left a roll of paper; 2 ft. 8 in. high, 1 ft. 11 in. wide. Exchanged with Nic. Lanière. (V.)

PORDENONE, LICINIO.

1. Solomon sacrificing to Idols; valued and sold for 150*l.* (A.)

2. Family Picture, with several figures; valued and sold for 100*l.* (A.; perhaps J., No. 291.) Perhaps the large family picture now at Hampton Court.

3. His own Portrait; he is playing on the lute. Exchanged with the Lord Chamberlain, the Earl of Pembroke, for a portrait of the Queen by Vandyck. (V.)

4. An intoxicated Satyr, dancing, and a young Faun; 1 ft. 6 in. high, 1 ft. 4 in. wide. (V.)

POLIDORO DA CARAVAGGIO.

1–9. Fresco paintings, chiefly bacchanalian subjects, which probably ornamented a frieze; most of them 1 ft. 4 in. high, 5 ft. wide. (V.) Eight of them are in Cat. J. (No. 49–52, 285, 290). Some of them are still at Hampton Court.

RAPHAEL.

1–7. In a *slit deal* chest two cartoons of Raphael, to make tapestry after them, "and the five others have been given by the King's order to Mr. Franciscus Cleane (Cleyn), at Mortlake, to make tapestry after them."—S. 166. (A. V.) Purchased in the Netherlands by Rubens; valued at 300*l.*, and purchased for that sum for the nation by Cromwell's order. Now at Hampton Court.

8. The Virgin and Child, St. John, and Elizabeth; whole-length figures, rather below life size; on panel, 4 ft. 9 in. high, 3 ft. 9 in. wide. Mantuan Collection; valued at 2000*l.*, and sold for that sum. (A. V.) Bought by Don Alonzo de Cardenas; now in the Royal Museum at Madrid, under the name of the Pearl.

9. The Virgin and Child and St. John; whole-length figures, half life-size. (V.) According to A. Cunningham sold for 800*l.* In the opinion of some persons the picture which was long in the house of Alba, and hence had the name of Raphael from the house of Alba; perhaps the same lately in the collection of Mr. Coesvelt, in London, which was sold to the Emperor Nicholas of Russia.

10. St. George and the Dragon. "The King obtained it from the Lord Chamberlain, the Earl of Pembroke, in exchange for the book with Holbein's drawings, which contains many heads drawn in chalk. As soon as my lord received the book he made a present of it to the Lord Marshal, the Earl of Arundel." (A. V.) Valued and sold for 150*l.* In Felibien's time (*Entretiens*, V. p. 228) it was in the possession of the Marquis de Sourdis; afterwards in the Crozat Collection; now in the Hermitage at St. Petersburg.

11. The Virgin, Christ, and a Priest. From Lord Montague's collection. (J., No. 736.)

12. The Virgin and Child, Joseph, and a Lamb (J., No. 716); belonging to the Reynst Collection, which the States General presented to Charles II.

13. Portrait of a Young Man without a beard, with a red hat, on which there is a medal; he has long hair; you see something of a white shirt without a frill. It is the portrait of the Marquis of Mantua, who was raised by the Emperor Charles V. to the dignity of first Duke of Mantua. It is only the head, the size of life. On panel, 8¼ in. high, 5½ in. wide (?) (A. V.); valued and sold for 200*l.* Said to have been afterwards in the collection of Cardinal Richelieu, and then again in England.

REMBRANDT.

1. His own Portrait, in a black cap and pelisse; a gold chain over his shoulders; oval, 2 ft. 5 in. high, 1 ft. 11 in. wide. A present from Lord Ancrum. (V. J., No. 127.)

2. A Young Learned Man, in a red cap and grey dress, reading a book by a coal-fire; 5 ft. 1 in. high, 4 ft. 3 in. wide. A present from Lord Ancrum. (V.)

3. An Old Woman, with a white veil over her head, and riband hanging down; 2 ft. high, 1 ft. 6 in. wide. A present from Lord Ancrum. (V.)

RENI, GUIDO.

1. Hercules and Cacus; valued and sold for 400*l.* (A. V.)

2. Venus attired by the Graces; valued and sold for 200*l.* Now in the National Gallery.

3. Judith on the point of cutting off the head of Holofernes; 2 ft. 3 in. high, 2 ft. wide. (V. J., No. 785.)

4. St. Mary Magdalene. A present from Lord Montague. (J., No. 723.)

ROMANO, GIULIO.

1. The Deluge; eighteen figures; on canvas, 2 ft. 6 in. high, 3 ft. 4 in. wide. (V.)

2. The Birth of Christ, Longinus present; 9 ft. high, 6 ft. 1 in. wide; valued and sold for 500*l.* (A.) Purchaser, Jabach (?). Now in the Louvre.

3. St. Jerome; valued and sold for 200*l.* (A.)

4. Jupiter, Juno with the thunderbolt, and Minerva; 4 ft. 2 in. high, 2 ft. 9 in. wide. Mantuan Collection. (V. J., No. 56?) Now at Hampton Court.

5. The Birth of Hercules; 3 ft. 6 in. high, 4 ft. 8 in. wide. Mantuan Collection; valued at 100*l.*; sold for 114*l.* (A. V.) Afterwards in the Orleans Gallery, subsequently in the Bridgewater Gallery, but since parted with.

6. Cupid and four other figures reposing on a bench, surrounded by

eight nymphs; 3 ft. 6 in. high, 5 ft. 9 in. wide. Mantuan Collection. (V.)

7. A Mermaid suckling her children at her seven breasts. Mantuan Collection. (V. J., No. 180.)

8. A Sacrifice to Jupiter; 4 ft. high, 2 ft. 2 in. wide. Mantuan Collection. (V. J., No. 237.)

9. A Child suckled by a Goat. (V.) Doubtless the picture mentioned in the Catalogue of James II. (No. 753) as the Birth of Jupiter. Now at Hampton Court.

10. Meleager offering to Atalanta the head of the boar; Envy on the ground, and other figures; 4 ft. 3 in. high, 2 ft. 9 in. wide. Mantuan Collection.

11. The Triumph of Vespasian and Titus; 3 ft. 1 in. high, 5 ft. 7 in. wide. Mantuan Collection. (A. V.) Purchaser, Jabach (?). Now in the Louvre.

12. Julius Cæsar coming from the Senate-house, with a black eagle on his shoulder; three men following him; 3 ft. 11 in. high, 3 ft. 1 in. wide. Mantuan Collection. (V.)

13 to 23. The Portraits of eleven Roman Emperors; valued and sold for 1100*l.* (A.)

24. Rome burning; in the foreground seventeen figures flying; 3 ft. 11 in. high, 3 ft. 6 in. wide. Mantuan Collection. (V. J., No. 69.)

25. An Italian Prelate, in a dark red velvet dress, sitting in a chair, with his arms resting on the elbows; 3 ft. 9 in. high, 3 ft. 2 in. wide. Mantuan Collection. (V.)

26. A Man in a black dress; the hands have been restored by Rubens; 3 ft. 1 in. high, 2 ft. 6 in. wide. (V.)

27. Giulio Romano's own Portrait; in his right hand a paper with architectural sketches. Mantuan Collection. (V.)

RUBENS.

1. An Allegory: the blessings of Peace protected against the terrors of War; nine figures; 6 ft. 8 in. high, 9 ft. 11 in. wide; painted by Rubens in England, and presented to the King; valued and sold for 100*l.* (A. V.) Afterwards in the Balbi Palace at Genoa. Purchased during the Revolution by the Marquis of Stafford, and presented to the National Gallery, where it now is.

2. Daniel in the Lions' Den; 7 ft. 4 in. high, 10 ft. 8 in. wide. A present from Lord Dorchester. (V.) Now a principal ornament of the gallery of the Duke of Hamilton, at Hamilton, in Scotland.

3. A large picture of St. George; bought of Endymion Porter. (V.) Now in Windsor Castle.

4. Portrait of the young, now deceased, brother of the Duke of Mantua, in armour; a bust; 2 ft. 1 in. high, 1 ft. 10 in. wide. Painte in Italy, and bought by the King when he was Prince. (V.)

5. Rubens's own Portrait, in a black dress, with a gold chain; a bust; 2 ft. high, 2 ft. wide. A present from Lord Darnley. (V. J., No. 109.)

6. Sketch for the Apotheosis of James I., which Rubens painted for the ceiling of the banqueting-room at Whitehall, sent to the King for his approval; 1 ft. 3½ in. high, 1 ft. 10 in. wide. (V.) Afterwards in the gallery at Houghton, now in the Hermitage at St. Petersburg.

SARTO, ANDREA DEL.

1. The Virgin and Child, St. John, and an Angel; whole-length figures, nearly as large as life; on panel; 5 ft. 10 in. high, 4 ft. 3 in. wide. Mantuan Collection. Valued at 200*l.*, sold for 230*l.* (A. V.) Purchaser, D. A. de Cardenas. Now in the Royal Collection at Madrid.

2. The Virgin, and the Child in her lap; Joseph leaning on a stick; 3 ft. 7 in. high, 2 ft. 10 in. wide. The King got it in 1638 from the Lord Chamberlain, in exchange for the portrait of the Queen, in water-colour. Valued at 150*l.*, sold for 174*l.* (A. V.)

3. Portrait of a Man without a beard; on the right hand a book, in which he is writing; on his left hand an inkstand; above, a bunch of keys and the arms of the Medici, whence he is supposed to be a steward of that family. (V.)

SCHIDONE, BARTOLOMMEO.

The Virgin and Child, and St. John. (V.)

SCHOREEL, JOAN.

1. Portrait of a Learned Man with a book, 1 ft. 9 in. high, 1 ft. 6 in. wide. Bought of Lord Cottington. (V.)

2. A Landscape; 2 ft. 3 in. high, 3 ft. 6 in. wide. Bought by Lord Arundel. (V.)

TINTORETTO.

1. Esther and Ahasuerus; valued and sold for 120*l.* (A.)

2. Washing the Disciples' Feet. Bought for 250*l.* by D. A. de Cardenas; now at Madrid. (Fiorillo's History of Painting in Spain, page 42.)

3. The Marriage at Cana; D. A. de Cardenas; now in Madrid. (Fiorillo, loc. cit.)

4. The Birth of Christ; 3 ft. 8 in. high, 4 ft. 5 in. wide. Bought of Frosley. (V.)

5. A Male portrait in black; 3 ft. 2 in. high, 2 ft. 3 in. wide. (V.)

6. A Male portrait "in Tintoretto's best manner, and taken for Titian. Delivered to the King by Lord Cottington, and not yet paid for." (V.)

7. Portrait of a Venetian Nobleman in black; 2 ft. 11 in. high, 2 ft. 3 in. wide. (V.)

8. Portrait of a Doge, half size of life; 2 ft. 8 in. high, 2 ft. wide. (V.)

TITIAN.

1. The Virgin and Child, to whom St. Luke recommends the donor, a Venetian nobleman; four whole-length figures; 4 ft. 2 in. high, 5 ft. 7 in. wide. Bought of Frosley.. (V. J., No. 432.)

2. The Virgin and Child, an Angel kneeling, and St. Mark; valued at 160*l.*, sold for 165*l.* (A.)

3. The Virgin and Child, and St. Joseph, who with his right hand leans on a hill; in the landscape a man running after a foal; whole figures, the size of life; 2 ft. 11 in. high, 5 ft. 6 in. wide.* (V.) Probably the Flight to Egypt, from the Collection of Charles I., which Don Luis Mendez de Haro presented to Philip IV., King of Spain (Fiorillo, loc. cit.); now at Madrid.

4. The Virgin and Child in a ruin, in which are an ox and an ass; Joseph draws water from a well; a dark landscape—in Italy called "Titian's Aurora;" 1 ft. 6 in. high, 1 ft. 10 in. wide. (V.)

5. The Virgin and Child, St. John, and Elizabeth. Bought by Reynst, and afterwards purchased from his collection by the States General, and presented to King Charles II. (J., No. 731.)

6. St. Sebastian, with one arm bound downwards, the other upwards; his look cast down; as large as life; in the landscape two archers; in the air two small angels; 6 ft. 3 in. high, 3 ft. 6 in. wide. (V.)

7. St. Margaret, in her hand a red cross, triumphs over the Dragon; whole length; 6 ft. 2 in. high, 5 ft. 3 in. wide. Valued and sold for 100*l.* (A. V.) Probably the copy of Titian's Margaret in the Royal Collection at Madrid.

8. The Entombment; six whole-length figures, nearly as large as life; 4 ft. 4 in. high, 7 ft. wide. Mantuan Collection. Valued and sold at 120*l.* (A. V.) Purchaser, Jabach. Now in the Louvre.

9. The Entombment; Christ is foreshortened; six figures as large as life; in the landscape two crosses; 3 ft. 5 in. high, 4 ft. 8 in. wide (?). Mantuan Collection. (V. J. No. 26?)

10. Christ at table with the two Disciples at Emmaus; the landlord and a boy; 5 ft. 3 in. high, 8 ft. wide. Mantuan Collection. (V.) Purchaser, Jabach. Now in the Louvre.

11. Mary Magdalen, with clasped hands; her head turned towards the right shoulder; half-length, life-size; 3 ft. 3 in. high, 2 ft. 9 in. wide. (V. J., whether 231, 238, or 825?)

12. The Pope presents the Admiral of his Fleet to St. Peter. Three whole-length figures, rather below life-size; 4 ft. 9 in. high, 5 ft. 11 in. wide. (V.) Subsequently in the Nuns' Convent of St. Pasquale, in Madrid. In the time of Mengs, in the Royal Palace there. Now in

* The measures and sizes of figures do not agree.—H. L.

the Museum at Antwerp. It represents Pope Alexander VI., who presents to St. Peter, seated on a throne, the Bishop of Paphos, a member of the Pesaro family, as Admiral of the papal galleys against the Turks. It bears the inscription, "Ritratto di uno de Casa Pesaro, che fu fatto generale di St. Chiesa. Titiano fect," and is a very interesting picture of the early time of the master, when he still retained something of the style of Bellini.

13. The daughter of Herodias, with the head of John the Baptist in a charger. Valued and sold for 150*l.* (A.) Whether this is the well-known picture at Madrid, or one in the collection of King James II.?

14. "The very large and celebrated piece, called in Spain the Venus del Pardo, which the King of Spain gave to our King when he was in Spain; it contains seven figures as large as life, and four others in the landscape, with six dogs." 6 ft. 6 in. high, 12 ft. 11 in. wide. (A. V.) Purchaser, Jabach (?). This picture, now in the Louvre (No. 1255), represents Jupiter and Antiope. It is engraved in Crozat's Collection.

15. A Naked Woman lying on her velvet couch; beside her a small dog. A gentleman in a black dress, with a sword by his side, plays the organ; 4 ft. 4 in. high, 7 ft. 3 in. wide. Valued at 150*l.*, sold for 165*l.* (A. V.) Purchaser, D. A. de Cardenas. Now in the Academy of St. Fernando, in Madrid.

16. Tarquin and Lucretia; whole-length figures. A present from the Earl of Arundel (V.); 6 ft. 3 in. high, 4 ft. 3 in. wide. Is damaged. (V.) Purchaser, Jabach (?) Afterwards in the Louvre. (No. 14 of the Titians in Lépicié's Catalogue.) Now, probably, in the Magazine of the Louvre.

17. Lucretia standing; holds in her right hand a red veil over her face; in her left a dagger; whole-length; half the size of life; 3 ft. 2 in. high, 2 ft. 1 in. wide. Mantuan Collection. Valued and sold for 200*l.* (A. V. J., No. 480.)

18. Lucretia, with a dagger in her hand; behind her a man. On panel; 2 ft. 7 in. high, 2 ft. 2 in. wide. (V. J., No. 234.)

19. Five half-figures: a musical party; one is teaching, another singing, a third playing on the mandolin, the fourth on the flute, the fifth, a woman, is listening; 3 ft. 3 in. high, 4 ft. 3 in. wide. (V.) Now in the National Gallery; probably by Giorgione.

20. Three Heads; one a full face, the two others profiles, portraits of the same person; together they hold a casket; 2 ft. 1 in. high, 2 ft. 5 in. wide. Valued and sold for 100*l.* (A. V.)

21. Three Heads, one a woman, as in a swoon, in the arms of a man; 2 ft. 5 in. high, 2 ft. 1 in. wide. Valued and sold for 100*l.* (A. V.)

22–33. The first twelve Roman Emperors; valued and sold at 1200*l.* (A.) Now for the most part lost. Otho was in the possession of Sir Abraham Hume, in London, and is now in Lord Alford's Collection.

34. The Emperor Charles V.; whole length; with a white dog; 6 ft. 2 in. high, 4 ft. wide. The King brought it from Spain. Valued and sold for 150*l.* (A. V.)

35. The Consort of Charles V., holding roses, half-length. Bought of Nat. Garrat. (V.)

36. Marquess Vaugona, with a page, addressing his soldiers. Four figures as large as life, and many others of the army in the distance; 7 ft. 4 in. high, 5 ft. 5 in. wide. Mantuan Collection. (V.)

37. The Marquess of Guasto addressing his soldiers; two figures as large as life. "The King bought this picture in Spain out of an Almonedo." Valued and sold for 250*l.* (A. V.)

38. Pope Alexander VI. and Cæsar Borgia. Valued and sold for 100*l.* (A.)

39. The Doge Gritti, holding his dress with his right hand; half-length; 4 ft. 4 in. high, 3 ft. 4 in. wide. (V.)

40. The Marchioness of Mantua, in a red velvet dress; her right hand rests on her knees; knee-piece; 2 ft. high, 2 ft. 5 in. wide. (V.) Purchaser, the Archduke Leopold. Now in the Imperial Gallery at Vienna. (Catalogue of Van Mechel, No. 45.)

41. Titian's own portrait, with that of his friend, a Venetian Senator, in a red velvet dress; 2 ft. 9 in. high, 3 ft. 1 in. wide. Valued at 100*l.*, sold for 112*l.* (A.) Now in the collection of the King (Queen) of England.

42. Titian and his Mistress. Valued and sold for 100*l.* Purchaser, Jabach (?). Now in the Louvre. (No. 1259.)

43. An Italian Woman, who, holding her dress, covers her naked shoulders with both hands; half-length, 3 ft. 11 in. high, 2 ft. wide. "The King bought this picture in Spain." (V.)

44. A Male Portrait in a black dress, beside him on a table a globe, on which he leans with his right elbow; half-length, 3 ft. 3 in. high, 3 ft. 2 in. wide. (V.)

45. A Naked Woman going to dress herself; half-length, the size of life; 3 ft. 2 in. high, 2 ft. 6 in. wide. "The King obtained this picture from the Duchess of Buckingham, in exchange for one in the Mantuan Collection." (V.)

VAGA, PERINO DEL.

"Parnassus; the Nine Muses naked, and nine other Muses, who appear with some fabulous Deities. The King received this picture as a present from Lord Cottington, who bought it in Spain of the Marquess of Crescentius, the King's architect." Valued at 100*l.*, sold for 117*l.* (A. V.) Purchaser, Jabach (?). Now in the Louvre, under the right name of Contest between the Muses and the Pierides.

VERONESE, PAOLO.

1. The Finding of Moses. On the other side the Birth of Christ, by Bassano; 1 ft. 3 in. high, 1 ft. 3 in. wide. (V.)

2. Faith, in a white garment, with the cup in one hand, and a cross in the other; 3 ft. 4 in. high, 4 ft. 1 in. wide. "One of the 23 pictures which the King bought of Frosley." (V.)

3. Diana and Actæon, with some small figures; 1 ft. 10 in. high, 2 ft. 6 in. wide. Bought of Frosley. (V.)

4. Leda with the Swan, on a white bed; 3 ft. 10 in. high, 3 ft. 2 in. wide. "The King had this picture from the Duchess of Buckingham, in exchange for a painting from Mantua."

VINCI, LIONARDO DA.

1. St. John the Baptist, with the right hand pointing upwards, the left on his breast; a red cross on his arm; half-length, on panel. "Hand and arm damaged." 2 ft. 4 in. high, 1 ft. 10 in. wide. Valued and sold for 140*l.* Purchaser, Jabach. Now in the Louvre. This picture was given to King Charles I. by Louis XIII., through his Chamberlain, M. de Lyoncourt; who, on his part, had made him a present of the portrait of Erasmus of Rotterdam by Holbein; and of the Virgin and Child, and St. John the Baptist, by Titian. (A. V.)

2. A Smiling Girl, with flowers in her hand, by Leonardo, or one of his scholars; half-length, life-size: 1 ft. 10 in. high, 1 ft. 3 in. wide. (V.)

3. "Socrates, on whom his wife rides." In the Catalogue of Vanderdoort (p. 142, No. 62) marked as unknown; but in the Catalogue of James II. (No. 220) ascribed to Lionardo.

Besides the above, the following eminent masters are mentioned in Vanderdoort's Catalogue:—By the Bassanos, 5 pictures; Breenberg, 2; Breughel the elder, 2; Breughel, John, 3; Bronzino, 4; Cambiasi, 5; Coxcie, Michael, 1; Elsheimer, 2; Feti, 6; Guercino, 1; Honthorst, Gerard, 8; Janet, 8; Luini, 1; Manfredi, 1; Mirevelt, Michael, 6; Mytens, Daniel, 11; Parcellis, 2; Poelenburg, 4; Rothenhammer, 2; Rumanino, Girolamo, 1; Savary, 1; Schiavone, 2; Seghers, Daniel, 2; Somachino, Orazio, 1; Steinwyck, 5; Zucchero, Taddeo, 1; Zucchero, Federigo, 1.

SUPPLEMENT.

Paintings by great masters, specified in the Catalogue of the Collection of King James II., which in all probability had formerly belonged to the Collection of Charles I.

CORREGGIO.—1. The Virgin and Child, St. John and James (No. 682). 2. The Virgin and Angels; by her a white rabbit (No. 572). 3. St. Catherine (No. 242). 4. Lucretia stabbing herself

(No. 779). 5. St. Cupid Asleep (No. 756). 6. St. Cecilia and two brothers, painted on a dish (No. 72).

DYCK, ANTONY VAN.—1. Charles I. on a dark brown horse (No. 359), different from the other similar portraits above mentioned, and probably burnt in Whitehall, where it was in the time of James II. 2. The Children of King Charles I. (No. 155). Now in Windsor Castle. 3. Queen Henrietta Maria (No. 93). 4. Queen Henrietta Maria in profile (No. 441). Now in Windsor Castle. 5. The same, in white silk (No. 343). Now in Windsor Castle. 6. King Charles II. when a boy; whole length, in armour. Now in Windsor Castle. 7. The Prince and Princess of Orange (No. 750). 8. A Woman in a blue dress (No. 344). 9. The Lady of Sir Kenelm Digby (No. 771). 10. Sir Kenelm Digby, beside him a globe (No. 745). Both now in Windsor Castle. 11. The Sons of the Duke of Buckingham, as children (No. 749). Now in the Royal Collection. 12. Mrs. Margaret Leman. Now at Hampton Court. 13. A Madonna, life-size (No. 464). 14. Christ and St. John, as children (No. 330). 15. Cupid and Psyche, in a landscape (No. 159). 16. A red Spaniel, size of life.

GIORGIONE.—1. The Executioner with the head of St. John (No. 119). 2. His own Portrait. 3. The same, surrounded by statues (No. 162). 4. The Adoration of the Shepherds, small figures (No. 182). 5. Family piece, with ten figures (No. 806). 6. A Woman holding her apron (No. 193). 7. Four persons singing (No. 859). 8. His own Portrait, with his mistress and another man (No. 511). Besides these, thirteen other portraits, not particularly described, are enumerated under his name.

HOLBEIN.—1. The Virgin, Christ, and other persons (No. 686). This picture is doubtless Christ appearing to Mary Magdalen in the Garden, and is now (1854) at Hampton Court. 2–23. These portraits, not mentioned in the catalogue of Charles I., were partly in miniature. The details are so scanty, that it is needless to repeat them.

PALMA VECCHIO.—The Virgin and Child, John, Elizabeth, and Joseph with the Lamb (No. 475). 2. The Virgin, Christ, and Angels (No. 157). 3. Christ and the Woman of Samaria (No. 158). 4. A Woman with her breast bare (No. 629).

PARMIGIANINO.—1. The Virgin and Child, John, Catherine, and St. Jerome (No. 326). 2. The Virgin and Child, Joseph, and Catherine, unfinished (No. 556). 3. Christ and St. John, naked (No. 561). 4. Cupid making his bow (No. 306). Doubtless the celebrated composition, the best copy of which is in the Imperial Gallery at Vienna. 5. A Young Man in black; his hand on his sword. 6 and 7. (Nos. 777, 778.)

RAPHAEL.—1. His own portrait, in a black cap and dress (No. 123).

Probably the little picture which Passavant speaks of as being at Kensington. According to him, it is in the style of Perugino, and not his portrait. 2. An Italian Duchess, half-length (No. 833).

ROMANO, GIULIO.—1. Europa (No. 54). 2. A Centaur, to whom a wild boar is brought (No. 457). 3. Landscape and figures, representing the birth of a child. Most probably the rather rude picture of the birth of Apollo and Diana at Hampton Court. 4. A Dead Emperor laid on a funeral pile (No. 58). 5. An Emperor on Horseback (No. 80). 6. Another ditto. 7. St. Paul driven out of the city (No. 775). Adam and Eve washing their clothes (No. 179).

RUBENS.—1. The Resurrection; a composition with eleven figures (No. 744). 2. The Rape of the Sabines (No. 315). 3. The same subject. 4. A Story from the Roman History, with naked figures (No. 1050). 5. A Roman Charity (No. 780). 6. A Ruin, with five Turks. 7. The portrait of Vandyck in Dutch costume (No. 116). 8. A Landscape, with three Nymphs and two Satyrs: the Dead Game by Snyders.

TITIAN.—The Virgin and Child, John, Joseph, and St. Catherine (No. 360). 2. Mary with Tobit and the Angel (No. 431). 3. The Virgin and Child, St. John, and St. Catherine (No. 510). 4. An Ecce Homo. 5. Mary Magdalen. 6. The same. 7. Diana and Actæon, very much damaged (No. 314). 8. Diana and Cupid (?), a large picture (No. 209). 9. A Naked Venus, with a woman who is looking into a chest (No. 754). 10. Naked Venus; in the distance a warrior (No. 278). 11. His own portrait, and that of Aretin (No. 293). In the year 1758 in Windsor Castle. 12. His own portrait. 13. A man with a bald head, leaning on both hands (No. 183). 14. Charles V. in armour, knee-piece, spoiled.

The greater part and the finest of these pictures were in the Palace of Whitehall, and most of them may be supposed to have been destroyed in the fire in 1697. Of those that still exist, many were to be seen in Walpole's time at Kensington Palace, and are now to be seen at Windsor Castle, Hampton Court, and Buckingham Palace.

(B.)

CATALOGUE OF THE PICTURES OF THE ORLEANS GALLERY WHICH WERE BROUGHT TO ENGLAND IN THE YEAR 1792, AND THERE SOLD.

THE pictures in the following Catalogue do not include all those of the Orleans Gallery. Those of the Italian and French schools amount to 295; those of the German and Flemish to 113; so that, of the 485 pictures of which the gallery consisted at the death of Philip, Duke of Orleans, there are 81 left. Most of them probably belonged to the Flemish school. Among them are very fine paintings; for instance, the portrait of the Earl of Arundel, by Vandyck, now in the collection of the Duke of Sutherland, in London. But very important works of the Italian school are also among this number—such as the Leda and Io of Correggio; the five celebrated coloured cartoons of Giulio Romano, from the collection of Queen Christina, representing the amours of Jupiter with Juno, Io, Danaë, Semele, and Alcmena; and the portrait of Michael Angelo da Caravaggio, painted by himself.

To facilitate the finding of each picture according to the master, I have set down the latter in alphabetical order; but to find the purchasers conveniently, and to see what each acquired, I have put under the pictures of each master the names of the three principal purchasers, the Duke of Bridgewater, Earl of Carlisle, and Earl Gower; those of the others follow, likewise in alphabetical order.

Pictures with which I am acquainted by actual examination are marked, after the statement of the subject, with the word "Seen." Where I do not expressly state the contrary, I concur in the designation of the master. The particular reasons for these opinions of the most important pictures are to be found in the description of the collections in which they now are, and which may easily be found by the help of the table of contents.

The two following works give engravings of the most important pictures:—1. La Galérie du Duc d'Orléans au Palais Royal. Paris, 2 vols. folio. 2. Receuil d'Etampes d'après les plus beaux tableaux et dessins qui sont en France, dans le Cabinet du Roi, et celui de Monseigneur le Duc d'Orléans. Paris, 1729, 2 vols. large folio. The last work is known by the name of 'The Cabinet of Crozat.' My notes, "engraved in Crozat," refer to this work.

The annexed prices give a certain idea of the direction of the public taste at that time.

The name before the price is that of the first purchaser; that after it the name of the present possessor of a picture, or of the collection in

which it is. Where one or both these names are wanting, I have not been able to discover them.

The sixty-six pictures of the Italian school, which were not sold till the year 1800, in the auction of Peter Coxe, Burrell, and Forster, are distinguished by the price being stated in guineas. The words "Not sold" indicate that even on that occasion no purchaser was found for them.

PICTURES OF THE FRENCH AND ITALIAN SCHOOLS.

ABBATE, NICCOLO DEL.

The Rape of Proserpine, *seen*. Earl Gower, for 160*l*. sterling. The Duke of Sutherland, Stafford House, London.

ALBANO, FRANCESCO.

1. Salmacis and Hermaphroditus, *seen*. Duke of Bridgewater, 60*l*. Earl of Ellesmere, Bridgewater House, London.
2. St. Lawrence. Mr. Thomas Hope, 150*l*. The Hope Collection in London (?).
3. Holy Family. Lady Lucas, 100*l*.
4. Holy Family, called "La Laveuse." Mr. Maitland, 400*l*.
5. Christ appearing to Mary Magdalen. Mr. Maitland, 150*l*.
6. The Preaching of John the Baptist. Mr. Maitland, 100*l*.
7. The Baptism of Christ. Earl Temple (now Duke of Buckingham), 700*l*., formerly at Stowe.
8. The Communion of Mary Magdalene. Mrs. Willet, 200*l*.
9. Christ with the Woman of Samaria. Valued at 200*l*., sold for 42 gs.

ALLORI, ALESSANDRO.

Venus and Cupid. Mr. Thomas Hope, 150*l*.

BAROCCIO, FEDERIGO.

1. Holy Family. Mr. Hibbert, 100*l*.
2. A Repose on the Flight into Egypt. Lady Lucas, 200*l*.
3. Holy Family, called "La Vierge au Chat," valued at 400*l*., sold for 200 gs.
4. The Destruction of Troy, valued at 40 gs., sold for 14 gs.

BASSANO, FRANCESCO.

1. Noah's Ark. Earl Gower, 20*l*. The Duke of Sutherland.
2. A Farmyard. Justina Lawrence, 20*l*.
3. A Sleeping Shepherd. Mr. Walton, 20*l*.
4. The Prodigal Son. Mr. Walton, 20*l*.
5. Healing of the Impotent Man. Mr. Willet, 20*l*.

BASSANO, GIACOMO.

1. Portrait of the Wife of Bassano, *seen*. Earl of Carlisle, 20*l*. At Castle Howard.
2. The Circumcision, *seen*. Earl Gower, 100*l*. Duke of Sutherland.
3. Portrait of himself. Mr. E. Coxe, 40 gs.
4. St. Jerome. 20 gs.
5. A Portrait. 8½ gs.

BASSANO, LEANDRO.

The Last Judgment, *seen*. Duke of Bridgewater, 100*l*. Lord Francis Egerton.

BELLINI, GIOVANNI.

1. The Circumcision, *seen*. Earl of Carlisle, 100*l*. At Castle Howard.
2. The Wise Men's Offering. 16 gs.

BERNINI, CAVALIER.

1. Portrait of a Monk. Mr. Balme, 10 gs.
2. Portrait of a Student. Not sold.

BUONAROTTI, MICHAEL ANGELO.

1. Holy Family. 90 gs.; subsequently sold, at the sale of the collection of Henry Hope, Esq., and sent to Germany.
2. Christ at the Mount of Olives. A composition frequently copied by his scholars. 52 gs.

BOURDON, SEBASTIAN.

1. A Portrait. Lord Cremorne, 30*l*.
2. Portrait of Christina, Queen of Sweden. 21 gs.
3. A Portrait. Not sold.
4. A Portrait. Not sold.

CAGLIARI, CARLO.

The Wise Men's Offering. 200 gs.

CAGNACCI, GUIDO.

The Martyrdom of a Saint. Valued at 50 gs., sold for 10 gs.

CAMBIASI, LUCA.

1. The Death of Adonis, *seen*. Earl Gower, 100*l*. Duke of Sutherland.
2. Judith. 22 gs.

CARRACCI, ANNIBALE.

1. John the Baptist pointing to the Saviour, *seen*. Duke of Bridgewater, 300*l*. Earl of Ellesmere.

2. The Child Jesus appearing to St. Francis, *seen.* Duke of Bridgewater, 500*l.* Earl of Ellesmere.

3. John the Baptist, asleep, in a landscape, *seen.* Duke of Bridgewater, 100*l.* Earl of Ellesmere.

4. Christ on the Cross, *seen.* An undefined composition. Duke of Bridgewater, 80*l.* Earl of Ellesmere.

5. Danaë receiving the Golden Shower, *seen.* Duke of Bridgewater, 500*l.* Earl of Ellesmere.

6. St. Jerome, after Correggio, *seen.* Duke of Bridgewater, 350*l.* Earl of Ellesmere.

7. Diana and Calisto, *seen.* Rather by Domenichino. Duke of Bridgewater, 1200*l.* Earl of Ellesmere.

8. Landscape, called "Les Bateliers," *seen.* 600*l.* Earl of Carlisle, Castle Howard.

9. Christ wept over by the three Marys, called "Les trois Maries," *seen.* 4000*l.* Earl of Carlisle, Castle Howard.

10. Landscape, called "La Chasse au Vol," *seen.* 600*l.* Earl of Carlisle, Castle Howard.

11. Portrait of himself, *seen.* 200*l.* Earl of Carlisle, Castle Howard.

12. A Repose on the Flight into Egypt, *seen.* Rather by Lodovico Carracci. 700*l.* Earl Gower. Duke of Sutherland.

13. St. Stephen surrounded by Angels. 50*l.* Earl Gower. Duke of Sutherland (?).

14. St. John the Baptist in the Wilderness. 200*l.* Mr. Angerstein. National Gallery.

15. The Toilette of Venus. 800*l.* Lord Berwick. Earl Darnley, Cobham Hall.

16. The Martyrdom of St. Stephen. 250*l.* Earl Darnley, Cobham Hall.

17. St. Roque with an Angel, *seen.* 100*l.* Viscount Fitzwilliam. In the Fitzwilliam Museum at Cambridge.

18. Christ at the Well with the Woman of Samaria. Mr. Hibbert, 300*l.*

19. Landscape, with the Procession of the Host, *seen.* Mr. Maitland, 300*l.* Marquis of Lansdowne, at Bowood.

20. The Descent from the Cross. Mr. Maitland, 160*l.*

21. Holy Family, called "Le Raboteur." Earl of Suffolk, 300*l.*

22. St. John the Evangelist, surrounded by Angels. Mr. Troward, 400*l.*

23. St. Roque worshipping the Virgin. Mr. Willett, 500*l.*

24. A Portrait. 36*l.*

CARRACCI, AGOSTINO.

1. Christ appearing to Mary Magdalene. Viscount Fitzwilliam, 500*l.* Fitzwilliam Museum at Cambridge.

2. The Martyrdom of St. Bartholomew, *seen.* Mr. Willett, 100*l.* Duke of Sutherland.

CARRACCI, LODOVICO.

1. Marriage of St. Catherine. Copied from Correggio. Duke of Bridgewater, 150*l.* Earl of Ellesmere.

2. The Descent from the Cross, *seen.* Duke of Bridgewater, 400*l.* Earl of Ellesmere.

3. The Virgin and Child appearing to St. Catherine asleep, *seen.* Duke of Bridgewater, 600*l.* Earl of Ellesmere.

4. The Entombment. 450*l.* Earl of Carlisle, Castle Howard.

5. Christ with the Crown of Thorns. 60*l.* Earl Gower. Duke of Sutherland (?).

6. An "Ecce Homo." 80*l.* Earl Gower. Duke of Sutherland (?).

7. Susanna and the Elders. Mr. Angerstein, 100*l.* National Gallery.

CARAVAGGIO, MICHAEL ANGELO DA.

1. The Dream of Caravaggio. Mr. E. Coxe, 40*l.*

2. Abraham offering up Isaac. 47 gs.

3. The Transfiguration. 12 gs.

CARAVAGGIO, POLIDORO DA.

The Three Graces; valued at 40 gs., sold for 18 gs.

CESARI, GIUSEPPE.

Susanna with the Elders; valued at 80 gs., sold for 18 gs.

CERQUOZZI (called MICHAEL ANGELO DELLE BATTAGLIE).

A Masquerade; valued at 30 gs., sold for 13 gs.

CIGNANI, CARLO.

Christ appearing to Mary Magdalene. Duke of Bridgewater, 80*l.* Earl of Ellesmere (?).

CORREGGIO, ANTONIO DA.

1. Virgin and Child, *seen.* Old copy of the "Vierge au Panier" in the National Gallery. Duke of Bridgewater, 1200*l.* Earl of Ellesmere.

2. A Pack-horse and Ass, with their Drivers, *seen.* Earl Gower, 80*l.* Duke of Sutherland.

3. Study of Heads for the Cupola of the Cathedral in Parma, *seen.* Copy. Mr. Angerstein, 100*l.* National Gallery.

4. A similar one, *seen*. Copy. Mr. Angerstein, 100*l*. National Gallery.

5. The Portrait of Cæsar Borgia, *seen*. By another master. Mr. Thomas Hope, 500*l*. In the Hope Collection, London.

6. A Portrait, called "Le Rougian." Mr. Jones, 20*l*.

7. Christ appearing to Mary Magdalen; probably a copy of that in the Escurial. Mr. Udney, 400*l*.

8. The Education of Cupid. Copy of the original in the National Gallery. Mr. Willett.

9. A Holy Family, 200*l*.

10. Danaë; valued at 1000*l*., sold for 650 gs.; afterwards sold in the collection of Henry Hope, Esq., for 250*l*. It is now in the Borghese Collection at Rome.

CORTONA, PIETRO DA.

The Flight of Jacob. Mr. Hibbert, 450*l*.

DOMENICHINO.

1. Christ bearing his Cross; formerly in the collection of the Marquis of Seignelay, *seen*. Duke of Bridgewater. Earl of Ellesmere.

2. A Landscape, with two Lovers; formerly in the "Hautefeuille" Collection, *seen*. Duke of Bridgewater, 500*l*. Earl of Ellesmere.

3. The Vision of St. Francis, *seen*. Duke of Bridgewater, 300*l*. Earl of Ellesmere.

4. St. John the Evangelist; an engraving of which has been made by Müller. Earl of Carlisle, Castle Howard, 600*l*.

5. St. Jerome. Mr. Hope, 350*l*.

6. A Landscape, with Sea-coast. Mr. Maitland, 250*l*.

7. A Sibyl, 400*l*. Earl Temple (afterwards Duke of Buckingham), formerly at Stowe.

8. A Landscape, with Abraham and Isaac. Mr. Ward, 150*l*.

DONDUCCI, GIOV. ANDREA (called IL MASTELLETTA).

A Sketch. 9 gs.

FETI, DOMENICO.

A Female spinning. Mr. Maitland, 100*l*.

FRANCIA, FRANCESCO.

The Holy Family, with the Apostles Peter and Paul. M. Noncy, 100*l*.

GAROFALO, BENVENUTO.

1. The Transfiguration, after Raphael. 155 gs.

2. A Holy Family. 51 gs.

3. A Holy Family, with St. Catherine. 32 gs.

GENNARO, BENEDETTO.

John the Evangelist reading. Earl Gower, 30*l*. Duke of Sutherland.

GENTILESCHI, ORAZIO.

A Man with a Cat. 12 gs.

GIORDANO, LUCA.

1. Christ driving the Sellers out of the Temple. Valued at 100 gs., sold at 50 gs.

2. The Pool of Bethesda. Valued at 100 gs., sold for 32 gs.

GIORGIONE DA CASTELFRANCO.

1. A Holy Family, with John the Evangelist; probably now justly attributed to Paris Bordone: *seen*. Duke of Bridgewater, 300*l*. Earl of Ellesmere.

2. Portrait of Gaston de Foix. Earl of Carlisle, 150*l*. Not at Castle Howard.

3. Milo of Crotona torn by Lions. Earl Darnley, 40*l*. Cobham Hall.

4. Portrait of Pordenone. Mr. Nesbit, 50*l*.

5. Portrait of Pico di Mirandola. Justina Lawrence, 20*l*.

6. The Adoration of the Shepherds. Valued at 300 gs., sold for 155 gs.

7. Cupid complaining to Venus of the Sting of a Bee. Valued at 400 gs., sold for 195 gs. Sir G. J. Pringle, Bart., Manchester.

8. The Martyrdom of St. Peter (too tame for Giorgione). Valued at 200 gs., sold for 38 gs. National Gallery.

GUERCINO DA CENTO.

1. David and Abigail, *seen*. Duke of Bridgewater, 800*l*. Earl of Ellesmere.

2. The Presentation in the Temple. Earl Gower, 600*l*. (I could find this neither at the Duke of Sutherland's nor at Lord Ellesmere's.)

3. Head of the Virgin. Mr. Hibbert, 50*l*.

4. St. Jerome. Valued at 80 gs., sold for 93 gs.

IMOLA, INNOCENZO DA.

The Birth of Christ. 20 gs.

LANFRANCO.

The Annunciation. 8 gs.

LE BRUN, CHARLES.

1. The Murder of the Innocents. Mr. Desenfans, 150*l*. Dulwich College.

2. Hercules killing the Horses of Diomed. Mr. Maitland, 50*l*.

LESUEUR, EUSTACHE.

Alexander and his Physician. Lady Lucas, 300*l.*

LORRAINE, CLAUDE.

A Seaport. Mr. Rogers, 50*l.*

LOTTO, LORENZO.

The Virgin and Child, with four Saints, *seen.* Duke of Bridgewater, 40*l.* Earl of Ellesmere.

MARATTI, CARLO.

The Triumph of Galatea. Mr. Willett, 100*l.*

MATTEIS, PAOLO DE.

Salmacis. 30 gs.

MOLA, PIETRO FRANCESCO.

1. The Preaching of John the Baptist, *seen.* Earl Gower, 250*l.* Duke of Sutherland.

2. Archimedes. Earl Gower, 40*l.* Duke of Sutherland.

3. Landscape, with a Repose on the Flight into Egypt. Mr. Long, probably the late Lord Farnborough, 80*l.*

MUZIANO, GIROLAMO.

The Raising of Lazarus. 56 gs.

PADOVANINO, ALESSANDRO VAROTARI (called IL).

Rinaldo and Armida. Mr. Henry Hope, 350*l.*

PALMA, GIACOPO (CALLED IL VECCHIO).

1. A Holy Family, *seen.* By another master of the Venetian school, who is unknown to me. The Duke of Bridgewater, 200*l.* Earl of Ellesmere.

2. Portrait of a Doge, *seen.* Duke of Bridgewater, 400*l.* Earl of Ellesmere.

3. St. Catherine. Mr. Bryan, 30*l.*

4. The Daughter of Herodias with the Head of John the Baptist. Mr. Nesbitt, 150*l.*

5. Portrait of a Female. Mr. Skipp, 60*l.*

6. Venus and Cupid. Valued at 250 gs., sold for 52 gs.

PARMIGIANINO, FRANCESCO MAZUOLA (called IL).

1. Cupid bending his Bow, *seen.* Copy of that in the Belvidere Gallery at Vienna. Duke of Bridgewater, 700*l.* Earl of Ellesmere.

2. Holy Family. Earl of Carlisle, 100*l.* Not at Castle Howard.

3. Virgin and Child, to whom gifts are offered. Mr. Coles, 150*l.*

4. Marriage of St. Catherine. Mr. Troward, 250*l.*

5. Holy Family, with St. Francis. Mr. Udney, 100*l.*
6. St. John the Evangelist, bust-size. Mr. Wright, 25*l.*

PERUGINO, PIETRO.

1. The Entombment. Large picture. Mr. C. Sykes; 60*l.*
2. Virgin and Child. 5 gs.
3. Christ being worshipped. Not sold.

PERUZZI, BALDASSARE.

The Adoration of the Kings, *seen*. Duke of Bridgewater, 80*l.* Earl of Ellesmere.

PIOMBO, SEBASTIAN DEL.

1. The Descent from the Cross, *seen*. Much injured. Duke of Bridgewater, 200*l.* Earl of Ellesmere.
2. The Raising of Lazarus. Mr. Angerstein, 3500*l.* National Gallery.

PORDENONE, LICINIO.

1. Hercules killing Antæus. Earl Darnley. 40*l.*
2. Judith. Earl Wycombe, 40*l.*; probably still in his possession as Marquis of Lansdowne.

POUSSIN, NICOLAS.

1–7. The Seven Sacraments, for which the Duke of Orleans paid 120,000 francs, *seen*. Duke of Bridgewater, each 700*l.*, together 4900*l.* Earl of Ellesmere.

8. Moses striking the Rock, *seen*. Duke of Bridgewater, 1000*l.* Earl of Ellesmere.

9. Moses treading the Crown of Pharaoh under his feet, *seen*. The Duke of Bedford, 400*l.* At Woburn Abbey.

10. St. Paul carried up by Angels. Mr. Smith, 400*l.*

11. The Exposure of Moses. Earl Temple (Duke of Buckingham), 800*l.* Formerly at Stowe.

12. The Birth of Bacchus. Mr. Willett, 500*l.*

PRETI, MATTIA, CALLED IL CALABRESE.

The Martyrdom of St. Peter. 12 gs. (V.)

RAFFAELLO DA URBINO.

1. The Holy Family, with the Palm, *seen*. Engraved in Crozat (No. 23), by Jean Raymond. Duke of Bridgewater, 1200*l.* Earl of Ellesmere.

2. The Virgin and Child, *seen*. (Doubtful whether it be genuine.) Duke of Bridgewater, 700*l.* (?). Earl of Ellesmere.

3. The Virgin standing with the Child, who kisses St. John, Josep in the background; called "La Belle Vierge:" *seen*. A very fine old

copy; engraved in Crozat, by Larmessin. The Duke of Bridgewater, 3000*l.* Earl of Ellesmere.

4. John the Baptist in the Wilderness, *seen.* Duplicate of the picture in the Tribune at Florence, purchased by the Duke of Orleans for 20,000 francs. Lord Berwick, 1500*l.*

5. The Vision of Ezekiel, *seen.* Duplicate of the picture in the Pitti Palace. Lord Berwick, 800*l.* Sir Thomas Baring, Stratton.

6. Virgin, with the Child on her knee, 11 in. high, 8 in. wide, *seen.* Engraved in Crozat (No. 24). Mr. Hibbert, 500*l.* Offered in Paris, 1835, for 50,000 francs.

7. Christ bearing his Cross, *seen.* Centre-piece of the Predella of the picture formerly in the church of the nuns of St. Antonio in Perugia, now in Naples. With the side-pieces (9 and 10), obtained by Christina Queen of Sweden from those nuns, by the intervention of Cardinal Azzolini. Mr. Hibbert, 150*l.* J. P. Miles, Esq., at his seat, Leigh Court.

8. The Virgin lifting the Veil from the sleeping Christ, Joseph standing by, *seen.* A poor copy of the celebrated, now lost picture formerly among the treasures at Loretto. Mr. Willett, 300*l.* (?) During my stay in London it was sold by auction by Mr. Stanley.

9. The Virgin, full front, supporting the Child, which is standing on a pedestal, and leaning fondly on her, *seen.* Very much injured. Engraved in Crozat (No. 22) by J. C. Flipart. Valued at 200, sold at 150 gs. (V.) Now in the possession of Mr. Rogers the poet.

10. A Pietà, Christ in the lap of his Mother, wept over by his Friends, *seen.* Engraved in Crozat (No. 27) by Du Flos. Valued at 100*l.*, sold at 60 gs. It was long in the cabinet of Count Carl Rechberg at Munich. Now in the possession of Mr. M. A. White, Barron Hill, Staffordshire.

11. Christ on the Mount of Olives, *seen.* Very much spoilt even in the time of Crozat, 1729. Engraved in his work (No. 26) by Larmessin. Valued at 100*l.*, sold for 42 gs. A few years ago it was in the possession of Lord Elgin, Edinburgh; now in that of Mr. Rogers.

12. Portrait of Pope Julius II. Copy. 36 gs.

RENI, GUIDO.

1. The Infant Christ sleeping on a Cross, *seen.* Too weak for him. Duke of Bridgewater, 300*l.* Earl of Ellesmere.

2. Mary Magdalen, *seen.* Earl Gower, 150*l.* Duke of Sutherland.

3. Beheading of John the Baptist. Mr. Bryan, 250*l.*

4. St. Bonaventura. Mr. Bryan, 50*l.*

5. An Ecce Homo. Mr. Hibbert, 150*l.*

6. A Sibyl. Mr. Hibbert, 300*l.* W. Wells, Esq., at his seat, Redleaf.

7. Triumph of Heavenly over Earthly Love. Mr. Henry Hope, 356*l*. Hope Collection, London.

8. Mary Magdalen. Mr. H. Hope, 400*l*.

9. The Martyrdom of St. Apollonia. Mr. Troward, 350*l*.

10. Susannah and the Elders. Mr. Willett, 400*l*.

11. A Mater Dolorosa. Valued at 50*l*., sold for 36 gs.

12. David and Abigail. Valued at 400*l*., sold for 255 gs.

13. St. Sebastian. Valued at 60*l*., sold for 22 gs.

ROMANO, GIULIO.

1. Juno tearing Hercules from her breast, *seen*. Duke of Bridgewater, 300*l*. Earl of Ellesmere.

2. The Rape of the Sabines. Duke of Bridgewater, 200*l*. Earl of Ellesmere.

3. The Women reconciling the Romans and Sabines. The same, 200*l*.

4. Coriolanus won over by his Mother for Rome. The same, 200*l*.

5. The Continence of Scipio. The same, 200*l*.

6. Scipio rewarding his Soldiers. The same, 200*l*.

7. Scipio besieging New Carthage in Spain. The same, 200*l*.

N.B. These frieze-like pictures were subsequently sold by the Duke. One of the best was, it is said, in the possession of the late Jeremiah Harmann, Esq.

8. The Birth of Hercules. Valued at 200 gs., sold for 80 gs.

9. The Birth of Jupiter, *seen*. Valued at 200 gs., sold for 38 gs. Formerly in the Collection of Erard in Paris; now at the seat of Lord Northwick.

ROSSO, FIORENTINO.

The Woman taken in Adultery. 32 gs.

SALVIATI, FRANCESCO.

The Rape of the Sabines. Valued at 150 gs., sold for 34 gs.

SACCHI, ANDREA.

1. Christ bearing his Cross, *seen*. Henry Hope, Esq., 150*l*. Mr. Rogers.

2. Adam lamenting over the Death of Abel. Mr. Udney, 20*l*.

SARACINO, CARLO (called CARLO VENEZIANO).

The Death of the Virgin. Earl of Carlisle, 40*l*. Castle Howard.

SARTO, ANDREA DEL.

1. Leda with the Swan, *seen*. Mr. Aufrere, 200*l*. In the year 1835 in the possession of Mr. Nieuwenhuys.

2. Lucretia. Mr. Mitchell, 100*l*.

SCARCELLINO DA FERRARA.

Christ with the Disciples at Emmaus, *seen*. The Duke of Bridgewater, 100*l*. Earl of Ellesmere.

SCHIAVONE, ANDREA.

1. Christ before Pilate, *seen*. The Duke of Bridgewater, 250*l*. Earl of Ellesmere.

2. The Dead Body of Christ supported by Angels, *seen*. Earl Gower, 150*l*. Duke of Sutherland.

SOLARIO, ANDREA.

The daughter of Herodias with the head of John the Baptist, called in the Orleans Gallery Leonardo da Vinci. 41 gs. (V).

SPAGNOLETTO.

1. Christ disputing with the Doctors, *seen*. Duke of Bridgewater, 150*l*. Earl of Ellesmere.

2. Heraclitus. Earl Gower, 20*l*. Duke of Sutherland (?).

3. Democritus. Earl Darnley, 20*l*. Cobham Hall.

4. Heraclitus. Earl Darnley, 20*l*. Cobham Hall.

5. Democritus. Mr. Nesbitt, 20*l*.

TINTORETTO.

1. The Descent from the Cross. Duke of Bridgewater, 600*l*. Earl of Ellesmere.

2. The Last Judgment. Duke of Bridgewater, 150*l*. Earl of Ellesmere (?).

3. The Presentation in the Temple, *seen*. Insignificant. Duke of Bridgewater, 40*l*. Earl of Ellesmere.

4. Portrait of a man with a book, *seen*. Duke of Bridgewater, 80*l*. Earl of Ellesmere.

5. Portrait of a man, *seen*. Duke of Bridgewater, 60*l*. Earl of Ellesmere.

6. Portrait of the Duke of Ferrara. Earl of Carlisle, 150*l*. Castle Howard.

7. Portrait of Aretino. Earl Gower, 30*l*. Duke of Sutherland.

8. Portrait of Titian. Earl Gower, 30*l*. Duke of Sutherland.

9. A Convocation. Earl Gower, 40*l*.

10. Hercules nursed by Juno. Mr. Bryan, 50*l*. Lord Darnley, Cobham Hall.

11. The Unbelieving Thomas. Lord Falmouth, 40*l*.

12. Leda with the Swan. Mr. Willett, 200*l*.

TITIAN.

1. The Three Stages of Life—Childhood, Youth, and Old Age: *seen*. Duke of Bridgewater, 800*l*. Earl of Ellesmere.

2. Venus rising from the Sea, called, "A la Coquille," *seen*. Duke of Bridgewater, 800*l*. Earl of Ellesmere.

3. Diana and Actæon, *seen*. Duke of Bridgewater, 2500*l*. Earl of Ellesmere.

4. Diana and Calisto, *seen*. Duke of Bridgewater, 2500*l*. Earl of Ellesmere.

5. Portrait of Pope Clement VII., *seen*. Too feeble for Titian. Duke of Bridgewater, 400*l*. Earl of Ellesmere.

6. Portrait of himself. Earl of Carlisle, 70*l*.

7. The Education of Cupid, *seen*. Earl Gower, 800*l*. Duke of Sutherland.

8. Charles V. on Horseback. Mr. Angerstein, 150*l*. National Gallery (?).

9. Jupiter carrying off Europa. Lord Berwick, 700*l*. Cobham.

10. Titian's Mistress. Mr. Bryant, 50*l*.

11. The Emperor Vitellius. Mr. Cosway, 20*l*.

12. The Emperor Vespasian. Mr. Cosway, 20*l*.

13. Venus admiring herself. Earl Darnley, 300*l*. Cobham Hall.

14. Venus and Adonis. Mr. Fitzhugh, 300*l*.

15. The Princess Eboli as Venus, and Philip II., *seen*. Viscount Fitzwilliam, 1000*l*. Fitzwilliam Museum at Cambridge.

16. A Concert; sketch. Mr. Hibbert, 100*l*.

17. Christ Tempted, *seen*. Too feeble for Titian. Mr. Hope, 400*l*. Hope Collection.

18. Diana pursuing Actæon, *seen*. Sir Abraham Hume, 200*l*. Lord Alford.

19. Titian's Daughter holding a jewel-box, called "La Cassette du Titien," *seen*. A school copy, 400*l*. Lady Lucas, now Lady de Grey.

20. Mary Magdalene. Mr. Maitland, 350*l*. Sir Abraham Hume. Lord Alford.

21. The Virgin and Child, with St. John and Joseph in a landscape, *seen*. Mr. Walton, 250*l*. Mr. W. Wilkins, the architect, in London.

22. Christ appearing to Mary Magdalene, *seen*. 400*l*. Samuel Rogers, Esq.

23. Perseus and Andromeda Valued at 700 gs. Bought by Mr. Bryant for 310 gs.

24. A portrait, called "L'Esclavone." Valued at 200 gs., sold for 80 gs.

25. Portrait of a Female. Valued at 100 gs., sold for 40 gs.

26. Portrait of Count Castiglione. Valued at 50 gs., sold for 63 gs.

27. Portrait of a young man. 40 gs.

28. A head. Not sold.

TURCHI, ALESSANDRO.

1. Joseph and the Wife of Potiphar, *seen*. Duke of Bridgewater, 200*l*. Earl of Ellesmere.

2. Adam visited by Angels. Mr. E. Cox, 100*l*.

VAGA, PERINO DEL.

Venus, Juno, and Minerva, preparing themselves to appear before Paris. Mr. Nesbitt, 80*l*.

VALENTIN, MOYSE.

1. A Concert. Duke of Bridgewater, 60*l*.

2. The Four Stages of Life. Mr. Angerstein, 80 gs. National Gallery (?).

3. The Five Senses. 33 gs.

VARGAS, LUIS DE.

St. John in the Wilderness, *seen*. Old copy of the St. John, which, in the Dusseldorf Gallery, was considered a Raphael, but which is now in Munich, and is called a Giulio Romano. Duke of Bridgewater, 80*l*. Earl of Ellesmere.

VELASQUEZ.

1. The Finding of Moses, *seen*. A fine picture by Ger. Honthorst. Earl of Carlisle, 500*l*. Castle Howard.

2. Lot and his Daughters. Mr. H. Hope, 500*l*.

VERONESE, PAOLO.

1. The Death of Adonis. Duke of Bridgewater, 150*l*. Earl of Ellesmere (?).

2. The Judgment of Solomon. Duke of Bridgewater, 60*l*. Earl of Ellesmere (?).

3. Christ with the Disciples at Emmaus, *seen*. Earl Gower, 200*l*. Duke of Sutherland.

4. Leda with the Swan. Earl Gower, 300*l*. Duke of Sutherland (?).

5. Mars and Venus, whom Cupid binds, each by one foot. Mr. Elwyn, 300*l*.

6. Wisdom accompanies Hercules, *seen*. Mr. Thomas Hope, 300*l*. Hope Collection.

7. Paul Veronese between Virtue and Vice. Mr. Thomas Hope, 500*l*. Hope Collection.

8. The Finding of Moses. Mr. Maitland, 40*l*.

9. Europa carried off by Jupiter, *seen*. Mr. Willett, 200*l*. National Gallery.

10. Mars and Venus. Mr. Willett, 250*l*.

11. Mars disarmed by Venus. Valued at 200*l*., sold for 50 gs.

12. Cupid showing to a man a woman sleeping. He turns away.

An allegorical representation called "Respect." Valued at 200 gs., sold for 39 gs. Earl Darnley, Cobham Hall.

13. An allegorical representation called "Disgust." Valued at 150*l.*, sold for 44 gs.

14. An allegorical representation called "The Happy Love." Valued at 200*l.*, sold for 60 gs.

15. An allegorical representation called "The Faithless." Valued at 150*l.*, sold for 46 gs.

16. Mercury and Herse. Valued at 200*l.*, sold for 105 gs.

VASARI, GIORGIO.

1. The celebrated Poets of Italy, Dante, Petrarch, &c., *seen*. Duplicate of that in the Albani Palace at Rome. Henry Hope, 100*l.* Hope Collection.

2. Susannah in the Bath. Unsold.

VINCI, LIONARDO DA.

1. A Female Head, *seen*. Most probably by Luini. Duke of Bridgewater, 60*l.* Earl of Ellesmere.

2. A female portrait, called "La Colombine." Mr. Udney, 250*l.*

VOLTERRA, DANIEL DE.

The Descent from the Cross. Earl of Suffolk, 100*l.*

VOUET, SIMON.

An allegorical representation of Peace. 10 gs.

WATTEAU, ANTOINE.

A Ball. 11 gs.

BY UNKNOWN MASTERS.

A Portrait. Mr. Elwyn, 5 gs.

Portrait of the Chevalier del Pozzo. Mr. Nesbitt, 20 gs.

A Boy with a Mask. Mr. Wright, 10 gs.

II.—PICTURES OF THE GERMAN AND FLEMISH SCHOOLS.

ASSELYN, JAN.

A Landscape, with a bridge. 8 gs.

BREENBERG, BARTHOLOMEW.

A Landscape with a round tower. 10 gs.

BREUGHEL, JAN, CALLED VELVET BREUGHEL.

1. Landscape with a high road. 21 gs.
2. The Destruction of Babylon. 26 gs.
3. A circular Landscape. 12 gs.
4. Sheepshearing. 21 gs.

BRILL, PAUL.

1. Landscape with lofty mountains. 12 gs.
2. The Tower of Babel. 10 gs.
3. The Flight into Egypt. 10 gs.

DOW, GERARD.

1. The Violin-player. J. Davenport, 300 gs.
2. An Old Woman by lamplight. 63 gs.
3. Dutch Woman on a balcony. 300 gs.
4. Two Girls by lamplight. 10 gs.

DURER, ALBERT.

1. The Adoration of the Kings. 21 gs. *Seen.* Most probably now justly attributed to Mabuse. Castle Howard.
2. Portrait of a Man with a letter. 18 gs.

DYCK, ANTONY VAN.

1. Portrait of the Painter Frans Snyders. *Seen.* Earl Carlisle, 400 gs. Castle Howard.
2. Charles I., with his Consort and the Princes Charles and James. Mr. Hammersley, 1000 gs. Sold in 1804 for 1500 gs. Duke of Richmond. Goodwood.
3. Charles I., full-length.
4. The Duke of York.
5. Portrait of an Englishman.
6. An English Nobleman.
7. Wife of the above.
8. A Widow of rank.
9. The Princess of Pfalzberg; whole-length. 210 gs.
10. Portrait of the Wife of Frans Snyders. 120 gs.

EYCK, JAN VAN.

Portrait of himself and his brother Hubert. 10½ gs.

HOLBEIN, HANS.

Portrait of Gysset (?) 60 gs.
A Portrait. 15 gs.

JORDAENS, JACOB.

Portrait of the Duke of Alba, 80*l.*

LAAR, PRITER DE.

Boys. 10 gs.

MEER, JAN VAN DER, CALLED THE YOUNG.

Evening Landscape. 31 gs.

MIERIS, FRANS VAN, THE ELDER.

1. The Alchymist. 100 gs.
2. A Bacchanalian Scene. 63 gs.
3. A Lady eating Oysters. 52 gs.
4. A Sleeping Woman. (Copy.) 12 gs.

MOL, VAN.

A Wedding Dance. 42 gs.

MORO, ANTONIO.

Portrait of himself. 15 gs.

MOUCHERON, FREDERIC.

A Waterfall. 40 gs.

NETSCHER, CASPAR.

1. Portrait of himself. 25 gs.
2. Gipsies. 100 gs. (?)
3. Hagar and Ishmael. 100 gs. (?)
4. A Sleeping Woman. 31 gs.
5. The Judgment of Paris.
6. The Schoolmistress. 70 gs.
7. The Birdcage. Valued at 200 gs.

NEEFS, PETER.

1. An architectural piece. 21 gs.
2. Ditto, with figures by Teniers. 36 gs.

POELEMBURG, CORNELIUS.

1. Mountainous Landscape, with figures. 21 gs.
2. Landscape, with Nymphs. 52 gs.
3. Landscape, with Ruins and figures. 12 gs.
4 and 5. Two small Landscapes. 20 gs.

REMBRANDT, PAUL.

1. Portrait of a Dutchman. Valued at 200 gs.
2. Portrait of the Wife of the same. Valued at 200 gs.
3. Portrait of a Burgomaster. Valued at 300 gs.
4. The Birth of Christ, *seen*. 800 gs. Afterwards sold to Payne Knight for 1000 gs. National Gallery.

5. A Landscape, called "The Mill." 300*l.* Afterwards sold to W. Smith, Esq., for 500 gs. Marquis of Lansdowne at Bowood, who paid 800 gs. for it.

6. St. Francis. 60*l.*

7. Portrait of himself. 20*l.*

RUBENS, PETER PAUL.

1. The Judgment of Paris. Lord Kinnaird, 2000 gs. Afterwards sold for 2500 gs. In 1824 in the possession of I. Penrice, Esq., Great Yarmouth, Norfolk. Now in the National Gallery.

2. The Rape of Ganymede. Valued at 400 gs.

3. Venus returning from the Chase. Valued at 400 gs.

4. Scipio giving his Bride back to Allucius. Lord Berwick. 800 gs. In 1836 it was burnt in the rooms of Mr. Yates, Bond-street.

5. Queen Tomyris causing the head of Cyrus to be put into a vessel full of blood. Earl Darnley, 1200 gs. Cobham Hall.

6. The Fortunes of Philopœmen. Valued at 600 gs.

7. St. George, in a landscape, with a view of Richmond in the background, *seen*. Mr. W. Morland. 1000 gs. Windsor Castle.

8. The Marriage of Constantine the Great. 200 gs.

9. The Cross appearing to Constantine. 180 gs.

10. Constantine with the Standard of the Cross. 80 gs. (?)

11. Battle of Constantine with Maxentius. Sir Philip Stephens. 200 gs.

12. The Death of Maximilian. 200 gs.

13. The Triumph of Constantine. 200 gs.

14. Entry of Constantine into Rome. 150 gs.

15. Constantine giving their ancient freedom to the Roman Senate. 150 gs.

16. Constantine giving to Crispus the command of the fleet. 100 gs.

17. The Founding of Constantinople. Sir Philip Stephens. 70 gs.

18. Constantine adoring the Cross. 80 gs.

19. Constantine being Baptized. 100 gs.

SACHTLEVEN, HERMAN.

1. View of a Ruin. 10 gs.

2. A ditto. 10 gs.

SCHALKEN, GODEFROY.

La Fille Retrouvée. 100 gs.

TENIERS, DAVID.

1. The Alchymist. Valued at 150 gs.

2. The Lute-player. Valued at 80 gs.

3. An Old Man.

4. The Smokers. Valued at 200 gs. In 1824 in the collection of Erard in Paris.

5. Boors playing at Backgammon. Mr. G. Hibbert. 300 gs. In 1824 in the possession of I. Penrice, Esq., Great Yarmouth.

6. The Newspaper. Sir Philip Stephens. 300 gs.

7 and 8. The Smoking-room. The Alehouse. Mr. Beckford. 500 gs.

9. The Shepherd.

TOL, DAVID VAN.

The Kitchen. 10 gs.

VELDE, JESAIAS VAN DE.

1. A Landscape. 21 gs.
2. A Landscape with figures. 18 gs.
3. The Campo Vaccino. 26 gs.

WEENIX, JAN BAPTISTA (?).

The Revel. 15 gs.

WERFF, ADRIAN VAN DER.

1. The Fishmonger. Valued at 100 gs.
2. The Egg-woman. Valued at 100 gs.
3. The Judgment of Paris. 260 gs.

WOUVERMANS, PHILIP.

1. Departure for the Chase. John Davenport. 200 gs.
2. Returning from the Chase. 180 gs.
3. The Stable. Valued at 200 gs.
4. Falconry. 140 gs.

The information which I was able to collect respecting this second division of the Orleans Gallery was unfortunately less accurate than I could have wished. Independently of the above pictures, the names of the masters of sixteen others are so illegibly written in the document sent me, that I cannot decipher them: they are not, however, pictures of great importance.

END OF VOL. II.

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